GRAMMAR

MADE

FAMILIAR and EASY.

BEING THE

FIRST VOLUME

OF THE

Circle of the Sciences, &c.

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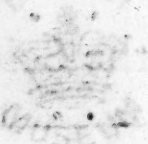

To His Highness

Prince WILLIAM HENRY,

THIS

GRAMMAR

Is humbly Inſcribed

BY

His Highneſs's

Moſt obedient Servant,

JOHN NEWBERY.

P

PREFACE,

TO THE

Inſtructors of YOUTH.

THOUGH the following Grammar may probably be looked upon, at firſt View, as nothing more than a new Invention for the Amuſement of Children; yet we flatter ourſelves, that, upon a diligent and impartial Peruſal, it will prove the Foundation or Ground-work of Polite Learning, *and an acceptable Service, not only to Infants, but to Perſons more advanced in Years.*

As the End and Design of Speech is to qualify Mankind for Society, by enabling them to communicate their Thoughts to each other; so the doing this in the most intelligible and proper Manner is certainly of very great Importance. To teach this by Rules and Directions is the Business of GRAMMAR, *which, though the same in all Languages as to its general Principles, must adapt its peculiar Precepts to the Nature and Genius of the Tongue for which they are intended. In a Word, the* English *Language ought to be learnt by an* English *Grammar, such a one (give me leave to say) as is here presented to the Public, written in an easy, familiar, and instructive Method, and free from the Embarrassment of the* Latin *Terms and Rules, which are justly rejected by the best of our modern Grammarians: For those Authors, who have attempted to force our Language (contrary to its Nature) to the Method and*

Rules

Rules of the Latin *Grammar, have conſequently delivered many uſeleſs Precepts concerning Caſes, Genders, Declenſions, Tenſes, Moods, Conjugations, and a long Train of difficult Rules in the* Latin *Syntax, which, when applied to our Language, are no better than a ridiculous Medley, ſerving rather to puzzle and confound, than to inſtruct the* Engliſh *Scholar.*

The Uſefulneſs of Grammar *is confeſſed on all Hands, it being the Door (as it were) through which we are admitted to all other liberal Arts and Sciences: And if we have a mind to proceed in a regular and natural Manner, where ſhould we begin our Studies but with the Grammar of our native Language? This ought to be taught Children as ſoon as they have a Capacity for it, which is generally very early; for it is a ſhame we ſhould be ignorant of our own Tongue: And yet, if an ingenuous Confeſſion were to be made, how many of us muſt acknowledge that*

we have never ſtudied it, never learnt it but by Rote, know nothing of its Genius, and can neither write nor ſpeak it with Propriety!

For want of an early Acquaintance with Engliſh *Grammar, there are many grown Perſons, and thoſe of good natural Abilities, who not only expreſs themſelves very improperly in common Diſcourſe, but who cannot ſo much as write a Letter of a moderate Length to a Friend or Correſpondent, without treſpaſſing a hundred times either againſt the Rules of* Orthography *or* Syntax. *As to* Orthography *indeed (with ſhame it may be ſpoken) it is ſometimes not underſtood, or too much neglected, by Men of Learning themſelves; and ſo is likewiſe the Uſe of Stops, Accents, and other grammatical Marks, which have been prudently invented to add Clearneſs and Order to Writing, and which we ought to be taught and accuſtomed to in our early Years.*

If

If this Deficiency is ſo obſervable amongſt Men who have been trained up in the Schools for Buſineſs, and even for the learned Profeſſions, no wonder it is ſo general amongſt the Fair Sex, *of whoſe Education, as the Archbiſhop of* Cambray *too juſtly complains, ſcarce the leaſt Care is taken.* "It is ſhameful, *(ſays he)* but too common, to meet with Women of very good Senſe, who are notwithſtanding incapable of pronouncing their Words with any tolerable Grace, who either heſitate, or read with a chanting Tone; whereas they ought to ſound their Words in a plain, natural, ſmooth and ſteady Voice: And theſe (though with Regret we mention it) are ſtill more deficient in that uſeful Branch of Knowledge, the Art of *Spelling*. This Ignorance, it is true, being almoſt univerſal in their Sex, does not ſeem to reflect a Diſhonour on the Ladies, nor muſt it be imputed

to them as a Crime. But is it not great Pity, however, that Parents or Governeſſes ſhould not uſe their earlieſt Endeavours to take away even the leaſt Occaſion for Reproach on this Account, by teaching them betimes the Rudiments of their native Language?"

Now, as the Knowledge only of Engliſh *Grammar would remove theſe juſt Grounds of Complaint, and enable our Youth of both Sexes to* ſpeak *and* write *their own Language with* Propriety; *in how ſhort a Time, and with how much Eaſe, might the Buſineſs be performed? All that is abſolutely neceſſary for them to know is comprehended in a little Compaſs; and we have the Vanity to imagine, that a due Attention to the Rules preſcribed in the ſubſequent Pages, will ſufficiently anſwer the valuable Ends above-mentioned.---- But before we enter upon* Grammar *itſelf, it ſeems*

not

not improper, by way of Introduction, to give a ſhort Account of Language in general, and of the Engliſh *Tongue in particular.*

A Language, *or* Tongue, *is a Set of Words, made uſe of by any Nation or People, to communicate their Thoughts to one another.* --- *Of Languages, ſome are* Originals, *from whence others are derived: And the Relation between an Original Language, and thoſe which proceed from it, being like that between a Mother-Parent and her Children, ſuch Originals are called* Mother-Tongues. *As to the preciſe Number of theſe Mother-Tongues, the Learned are not agreed, ſome reckon* eleven, *and others more; but the moſt conſiderable among them are the* Hebrew, *the* Greek, *the* Latin, *and the* Gothic; *though indeed ſome Authors do not allow the* Latin *a Place among the* Original *Languages.*

The

The Hebrew *Tongue, or that ſpoken by the* Hebrews, *and wherein all the Books of the Old Teſtament were originally written, is generally reckoned the moſt ancient in the World*; *at leaſt the* Jews *very poſitively inſiſt on its being the* primitive *Language, or that ſpoken by our firſt Parents. From hence ſprung ſeveral Dialects or Branches,* viz. *the* Chaldee, *the* Syriac, *the* Arabic, *the* Samaritan, *and the* Ethiopic. *The principal Properties of theſe Oriental Languages are,* Firſt, *That their* Roots, *or* primitive Words, *conſiſt generally of* three, *or at moſt but of* four *Letters.* Secondly, *Theſe Letters are all Conſonants.* Thirdly, *Their Vowels are nothing more than Points placed under the Conſonants.* Fourthly, *They diſtinguiſh one Gender from another, not only in their Nouns but Verbs likewiſe, by different Terminations or Endings. And,* Laſtly, *They are all*

written

written and read from the right Hand to the left; whereas the Europeans *practiſe the Reverſe.*

The next conſiderable Mother-Tongue *is the* Greek, *or the Language ſpoken by the ancient* Grecians, *and ſtill preſerved in the Works of their Authors; ſuch as* Plato, Ariſtotle, Xenophon, Homer, Heſiod, *&c. Its principal Dialects are the* Attic, *or that ſpoken by the* Athenians; *the* Ionic, *or that made uſe of in* Ionia; *the* Doric, *or that ſpoken by the* Dorians; *and the* Æolic, *that uſed by the* Æolians. *The Texture of this Language is as* compound *as the* Hebrew *is* ſimple, *for which reaſon it is more* copious *than any other.*

The Latin *comes next in order, which is the Language firſt ſpoken in* Latium, *and afterwards at* Rome; *and this is ſtill made uſe of in the* Romiſh *Church, and amongſt Men of Letters. It has given*

Birth

Birth to ſeveral of the moſt polite Languages now ſpoken in Europe, *namely, the* Italian, *the* French, *the* Spaniſh, *the* Portugueſe, *and no ſmall Part of the* Engliſh. *The* Latin *is a ſtrong, nervous, robuſt Language, perfectly ſuitable to the Character of the ancient* Romans.

After the Latin, *the moſt conſiderable* Mother-Tongue *is the* Gothic, *or that ſpoken by the* Goths, *an ancient People, originally inhabiting that Part of* Sweden *called* Gothland; *whence they ſpread themſelves over* Greece, Dalmatia, Bulgaria, Italy, Spain, *and other Countries. From the* Gothic *proceeded two great Branches, viz. the* Teutonic, *or ancient Language of* Germany, *and that ſpoken in* Saxony; *and from theſe, all the* Northern *Tongues, as ſo many* Grand-children, *had their Being; namely, the* Swediſh, Daniſh, Norwegian, *High and Low* Dutch, Scots *or* Scottiſh, *and the Bulk of the* Engliſh *Language.*

To

To theſe may be added another conſiderable Mother-Tongue, viz. *the* Sclavonic, *or Language of the* Sclavi, *an ancient People of* Scythia Europæa, *who ravaged* Greece, *eſtabliſhed the Kingdom of* Poland, *and at laſt ſettled in* Illyricum, *Part of which now bears the Name of* Sclavonia. *This Language is not only of great Antiquity, but reckoned the moſt extenſive in the World, the* Arabic *excepted; having ſpread itſelf, in various Dialects, over the Eaſt and North-eaſt Parts of* Europe, *as* Ruſſia, Poland, Hungary, *&c.*

The old Britiſh *or* Welſh, *and the* Iriſh *(which is alſo ſpoken by the* Highland-Scots) *are reckoned amongſt the* Mother-Tongues; *but they have little or nothing in them worthy of Obſervation. --- Having therefore done with Languages in general, let us proceed to conſider the* Engliſh *in particular.*

The

The Language anciently ſpoken in our Iſland was the Gaulic, *or old* French; *but* Julius Cæſar, *having invaded* Britain, *not long before the Incarnation of our bleſſed Saviour, and the Country being made a* Roman *Province under the Reign of the Emperor* Claudius, *the* Latin *Tongue, which the* Romans *then ſpoke, was introduced and mixed with the* Britiſh, *though the latter was never totally ſuppreſſed. The* Roman *Legions being afterwards called home, the* Scots *and* Picts *took the Opportunity to attack and harraſs the Northern Parts of* England; *whereupon King* Vortigern, *about the Year* 440, *called the* Saxons *to his Aſſiſtance, who came over with ſeveral of their Neighbours, under the Conduct of* Hengiſt *and* Horſa. *Theſe having ſubdued the* Picts *and* Scots, *were rewarded for their Services, firſt with the Iſle of* Thanet *and afterwards with the whole*

County

County of Kent, *which they governed about three hundred and fifty Years: But growing powerful, and not being contented with their Allotment, they gradually diſpoſſeſſed the Inhabitants of all the Country on this Side the* Severn, *and divided it among themſelves into ſeven Kingdoms, called the* Saxon Heptarchy. *Thus the* Britiſh *Tongue was in a great Meaſure deſtroyed, and the* Saxon *introduced in its ſtead; though ſome few* Britons *retired over the Mountains of* Wales, *and preſerved themſelves and their Language from the general Calamity.*

In the Beginning of the ninth Century the Danes *invaded* England, *and having, after ſeveral Repulſes, got Footing in the* Northern *and* Eaſtern *Parts, their Power gradually increaſed, and they became ſole Maſters of it in about two hundred Years. By this means the ancient* Britiſh *obtained a Tincture of the* Daniſh *Language: But*

their Government, being of no long Continuance, did not make ſo great an Alteration in the Anglo-Saxon *as the next Revolution, when the whole Land was ſubdued by* William *the Conqueror, Duke of* Normandy *in* France; *for the* Normans, *as a Monument of their Conqueſt, endeavoured to make their Language as generally received as their Commands, and thereby rendered the Language of* Great-Britain *a perfect Medley.*

The Engliſh *Tongue, which, eighteen hundred Years ago, was the pure* Britiſh *or* Welſh, *is now a Mixture of a little* Britiſh, *a great deal of* Latin, *a yet far greater Part of* Anglo-Saxon *and* Teutonic, *a ſmall Tincture of* Daniſh, *and abundance of* Norman French. *It is alſo to be obſerved, that ſince thoſe ancient Times the* Engliſh *Tongue has received great Improvements from the* Greek, Latin, *modern* French, Italian, Dutch, *and in ſome Particulars from the* Hebrew,

Hebrew, Arabic, *and other Eaſtern Languages.*

But though the Engliſh *Tongue is a Mixture or Compound of ſuch heterogeneous Ingredients, yet, as only the valuable Parts of other Languages have been ſelected and incorporated with it; we may properly look upon it as the* Quinteſſence of various Tongues, *and ſuperior to any of the modern ones, in point of* Strength, Copiouſneſs, *and* Harmony. *In fine, though it be not ſo ſacred as the* Hebrew, *yet it is not ſo contracted; and, though it be not ſo copious as the* Arabic, *yet it is not ſo irregular; neither is it ſo barbarous as the* Iriſh, *ſo inharmonious as the* Welſh, *ſo uncouth as the* Dutch, *nor ſo effeminate as the* French: *On the other hand, it is as fluent as the* Latin, *as courteous as the* Spaniſh, *as Court-like as the* French, *and as amorous as the* Italian *itſelf; abounding with all the Flowers of* Rhetoric,

and enriched with all the Graces that any other Language can poſſibly boaſt of. --- *We now proceed to our deſigned Attempt,* viz. *to compoſe a* ſhort, plain, *and* rational *Engliſh* Grammar.

AN EASY

GRAMMAR

OF THE

ENGLISH TONGUE.

Of GRAMMAR *and its* PARTS.

2. WHAT is GRAMMAR?

A. *Grammar* is the Art of ſpeaking and writing with Propriety. Or it may be defined more accurately, but leſs intelligibly, to be *The Art*

of expreſſing the Relation of Words in Conſtruction, with due Quantity in Speaking, and Spelling in Writing, according to the Cuſtom of thoſe whoſe Language we learn.

Grammar in general does teach
The proper Uſe of ev'ry Speech;
How we our Thoughts with Juſtice may
By *Sounds* and *Characters* convey.

Q. Into how many *Parts* is *Grammar* divided?

A. Into four; the firſt of which treats of *Letters*, the ſecond of *Syllables*, the third of *Words*, and the fourth of *Sentences*.

Q. From whence is the Term *Grammar* derived?

A. From the *Greek* Word *Gramma*, a *Letter*; for Letters are evidently the Foundation of the Whole.

PART I.

Of LETTERS.

CHAP. I.

Their Definition, Number, and Diviſion.

Q. WHAT is a LETTER?

A. A *Mark* or *Sign* whereby we expreſs ſome *ſimple* Sound of the Voice.

Q. How many Letters are there?

A. *Letters* to which we Sounds affix,
In th' *Engliſh* Tongue are *Twenty-ſix*.

Q. Which are they?

A. a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, ſ, *or* s, t, u, v, w, x, y, z.

Q. But is there not a larger Sort?

A. Yes; which are chiefly made uſe of at the Beginning of Sentences,

and of the moſt remarkable Words. Theſe are, A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z.

Q. How are theſe twenty-ſix Letters ſounded?

A. That is beſt learnt by hearing them pronounced; but their Sounds are generally expreſſed in the following manner:

a, b, c, d, e, f, g, h,
a, bee, cee, dee, e, eff, jee or *gee, aitſh,*

i, j, k, l, m, n, o, p, q, r,
i, ja, ka, el, em, en, o, pee, ku, ar,

ſ*or*s, t, u, v, w, x, y, z.
eſs, tee, yu, ve, double you, eks, wi, zed.

Q. How are Letters divided?

A. Into *Vowels* and *Conſonants.*

CHAP. II.

Of the VOWELS.

Q. WHAT is a VOWEL?

A. A Letter that makes a perfect and diſtinct Sound of itſelf.

Q. How many are there?

A. Five; namely, *a*, *e*, *i*, *o*, *u*: To which may be added *y* and *w*, which are ſometimes *Vowels* and ſometimes *Conſonants*, as will be ſhewn when we come to ſpeak of thoſe Letters in particular.

Q. How many *Sounds* have each of theſe five Vowels?

A. Each of them has two diſtinct Sounds, a *ſhort* and a *long* one. They have a *ſhort* Sound (for inſtance) in the Words *mad*, *met*, *bit*, *rob*, *tun*; but they become *long* by adding *e* at the End, as, *made*, *mete*, *bite*, *robe*, *tune*.

A.

A.

Q. When muſt the Vowel *a* be ſounded ſhort?

A. In all Words of one Syllable which end with a ſingle Conſonant; as, *flat*, *mad*, *ſad*, &c. Alſo when two of the ſame Conſonants meet together; as, *flatter*, *matter*, *ſadder*, &c. And when a ſingle Conſonant in the Middle of a Word ſounds double; as the *n* does in *baniſh*, the *g* in *dragon*, and the *l* in *value*.

Q. When is *a* to be ſounded long?

A. In Words of one Syllable ending with *e*; as, *bare*, *late*, *pace*, *tame*, &c. And generally when it ends a Syllable in Words that have two or more Syllables; as, *ta-ble*, *vexa-tion*, &c.

Q. Has *a* no other Sound beſides theſe two?

A. Yes; it has a *broad* Sound, like *au*, before *ld*, *ll*, *lk*, and *lt*; as in the Words

Words *bald*, *ſcald*, *call*, *fall*, *talk*, *walk*, *malt*, *ſalt*; for theſe are pronounced *bauld*, *ſcauld*, &c. It has the ſame Sound when it falls between the Letters *w* and *r*, as in *war*, *warden*, *warm*, &c. alſo in *water*, *wrath*, and ſome others.

Q. Is there no Exception to this Rule?

A. Yes; when the *ll* is parted in the Middle of a Word, the firſt of them ending a Syllable, and the ſecond beginning another, *a* is pronounced ſhort; as in *fal-low*, *ſhal-low*, *tal-low*.

Q. What other Remarks have you relating to the Letter *a*?

A. Firſt, That we have no Words in *Engliſh* that end in this Vowel, except proper Names, and ſome few of one Syllable in *ea*; as, *flea*, *pea*, *ſea*, *tea*, &c. wherein the Sound of *a* is ſcarce heard at all. Secondly, Its Sound

Sound is loſt in ſeveral Words of two or more Syllables; as in *Pharaoh*, *Parliament*, *Diamond*, &c. which are pronounced *Pharo*, *Parliment*; *Dimond*. Thirdly, It ſometimes aſſumes the Sound of *o* ſhort, as in *what*, (whot) *watch*, (wotch) &c.

E.

Q. When muſt the Vowel *e* be ſounded ſhort?

A. In all Words or Syllables ending with one or more Conſonants; as *bed*, *fret*, *men*, *left*, *held*, *well*, *elm*, *help*, *melt*, *hemp*, *lent*, *kept*, *herb*, *herd*, *jerk*, *term*, *fern*, *pert*, *fleſh*, *deſk*, *reſt*, &c. So it is ſhort in *fellow*, *wedding*, and all Words where two of the ſame Conſonants come together.

Q. When muſt *e* be ſounded long?

A. When two *e*'s are ſounded in one Syllable, with a Conſonant between them, the firſt *e* is long, and the

the latter loſes its Sound; or rather, the Syllable is pronounced as if the laſt *e* and the Conſonant changed Places, and the two Vowels ſtood together: Thus *Crete*, the Name of an Iſland, is pronounced *Creet*; *Sphere*, a Globe, as if it were wrote *Spheer*, &c. And this holds good not only in Words of one Syllable, but of two or more; as we ſee in *auſtere*, *obſcene*, *ſuperſede*, &c. — The Words *there*, *were*, *where*, ought to be pronounced in the ſame Manner; and not *thare*, *ware*, *whare*, as they are commonly ſounded.

Q. Does *e* always loſe its Sound at the End of a Word?

A. It generally does, as in *dove*, *love*, *plate*, &c. But there are ſome few Exceptions; for it is pronounced in the Words *he*, *ſhe*, *me*, *we*, *be*, *ye*, and the Article *the*, which is wrote with a ſingle *e* to diſtinguiſh it from

the

the perſonal Name *thee*: In *ye* and *the*, however, it is not ſounded ſo ſtrongly as in the other Inſtances. The final *e* is alſo ſounded diſtinctly in Words derived from the *Greek* and *Latin*; as in *Phoe-be*, *Penelo-pe*, *Epito-me*, *Simi-le*, &c.

Q. Of what Uſe is the ſilent *e*?

A. Though it is not heard itſelf, it ſerves often to lengthen the foregoing Vowel, and gives a ſoft Sound to *c*, *g*, and *th*, when placed immediately after them. Thus *o* is ſhort in the Word *not*, but long in *note*, the final *e* occaſioning that Difference in the Pronunciation: So alſo *c*, *g*, and *th*, which have a hard Sound in *lac*, *rag*, *breath*, acquire a ſoft one by the Addition of this ſilent Vowel; as *lace*, *rage*, *breathe*. It has the ſame Effect in the Middle of Words, whether expreſſed, as in *advancement*, *encouragement*, &c. or underſtood,

derſtood, as in *judgment*, *acknowledgment*, &c. inſtead of *judgement*, *acknowledgement*.

Q. Is *e* never ſilent but when it is final?

A. Yes; it is ſilent, or at leaſt very obſcure, in the laſt Syllable of many Words ending in *en*, where the Accent or Streſs of the Voice in Pronunciation is laid upon the foregoing Syllable; as in *ſeven*, *heaven*, *bounden*, *beaten*, *darken*, &c. for theſe are pronounced as if they were wrote *ſev'n*, *heav'n*, &c. and accordingly in Verſe they are frequently uſed as Words of one Syllable.

Q. But though a ſingle *e* is ſeldom ſounded long at the End of a Word, is not that Sound often expreſſed by ſome other Letters?

A. Yes, it is expreſſed ſeveral Ways, *viz.* by *y*, *ey*, *ee*, and *ea*; as in *folly*, *money*, *tree*, *ſea*: But amongſt theſe a good

good Ear will eaſily diſtinguiſh three different Sounds.

I.

Q. How many Sounds has the Vowel *i*?

A. Beſides its ſhort and long Sound in common with other Vowels, it ſometimes has that of *u* ſhort, of *ee*, and of *y* Conſonant.

Q. When has it a long Sound?

A. It is long, according to the general Rule, when ſilent *e* concludes the Syllable; as in *hide*, *ride*, *wine*, &c. Alſo before *gh*, *ght*, *gn*, *ld*, *mb*, and *nd*, when they are found in the ſame Syllable; as in *high*, *ſight*, *ſign*, *child*, *climb*, *kind*: But *build*, *guild* and *limb*, are to be excepted.

Q. When is *i* to be ſounded ſhort?

A. In all Words of one Syllable ending with a ſingle Conſonant, as *bid*, *lid*, *pin*, *rib*, *wit*; and in ſome that end with two, as *fiſt*, *gilt*, *hilt*, *mill*, *mint*,

mint, &c. But *pint* is pronounced long, and perhaps ſome others. This Vowel is alſo ſhort when two of the ſame Conſonants meet together in the Middle of a Word; as in *better*, *giddy*, *witty*, &c.

Q. When is it ſounded like *u* ſhort?

A. It often aſſumes that Sound when *r* immediately follows it; as in *bird*, *dirt*, *firſt*, *ſhirt*, *fir*, which are pronounced *burd*, *durt*, &c. But in all Words beginning with *irr*, the *i* retains its proper Sound; as in *irreverent*, *irreligious*, *irreſolute*, *irritate*, &c. There are ſome other Exceptions to this Rule, as the Word *firrah*, where the *i* is ſounded like *a* ſhort, *ſarrah*; and *fir-tree*, *virtue*, *irkſome*, &c. where it is pronounced like *e* ſhort, *fer-tree*, *vertue*, *erkſome*, &c.

Q. When has *i* the Sound of *ee*?

A. In ſome few Words, as *machine*, *marine*, *magazine*, and *ſhire*.

Q. When is it ſounded like *y* Conſonant?

A. It has this Sound, or one very like it, when it comes in the Middle of a Word before *er* or *on*, or between *ſt* and a Vowel; as *collier* (coll-yer), *million* (mill-yon), *celeſtial* (celeſtyal), &c. And ſo it is ſounded in *Spaniard*, *billiard*, *poniard*, and Words that end in the ſame Manner.

Q. Does *i* ever loſe its Sound?

A. Yes, frequently; as in *buſineſs*, *faſhion*, *veniſon*, &c. which are pronounced *bizneſs*, *faſhon*, *venzon*, &c. And its Sound is very obſcure, if not quite loſt, in *devil*, *evil*, *goſſip*, and ſome others.

Q. Have you any thing farther to add relating to the Vowel *i*?

A. Yes; it is worth obſerving that no *Engliſh* Word ever ends in *i*, but either *e* is added to it, as *buſie*, *crucifie*, &c. or *y* is made uſe of in its room

room (which is now the common Way), and the Words wrote *buſy*, *crucify*, &c.

Q. How many diſtinct Sounds hath the Vowel *o*?

A. A *long* and a *ſhort* one, as all other Vowels have; beſides which it ſometimes ſounds like *au*, *i*, *oo*, and *u* ſhort.

Q. When is *o* ſounded long?

A. When it ends a Word, as in *go*, *ſo*, &c. or when it comes before *ll*, *ld*, *lt*, *lſt* and *ugh*, as in *roll*, *gold*, *bolt*, *bolſter*, *though*, &c. It is alſo long in many Words when it precedes *r* followed by a Conſonant, as in *port*, *ſword*, &c. and ſometimes before *ſt* and *w*, as in *poſt*, *hoſt*, *blow*, *crow*, &c. To theſe we may add all Words of one Syllable ending with a ſilent *e*, as *hope*, *tone*, &c. except *dove*, *love*, *gone*, and ſome few others. This Vowel is alſo long when it ends a Syllable, as

in *glo-ry*, *ho-ly*, &c. except where the following Conſonant is ſounded double, as in *body*, *codicile*, &c.

Q. When is it ſounded ſhort?

A. In all Monoſyllables (that is, Words of one Syllable) ending with a ſingle Conſonant, as *dog*, *hop*, *hot*, *top*, &c. Alſo when two of the ſame Conſonants meet together in the Middle of a Word, as in *hotter*, *robber*, *ſorrow*, &c.

Q. When is *o* ſounded like *au*?

A. In ſome few Words, as *broth*, *cloth*, *froſt*, &c. which we pronounce *brauth*, *clauth*, *frauſt*.

Q. When has it the Sound of *i*?

A. It ſounds like *i* ſhort in the Word *women*.

Q. When is it pronounced like *oo*?

A. In the Words *Rome*, *tomb*, *womb*, *move*, *prove*, and ſome others.

Q. When has it the Sound of ſhort *u*?

A. Before

A. Before *l*, as in *colour*, *colony*, &c. before *m*, as in *ſome*, *come*, *kingdom*, *fathom*, *random*, &c. except *common*, *commerce*, and ſeveral others. It has the ſame Sound in ſome Words before *n* and *v*, as in *ſon*, *done*, *conduit*, *love*, *glove*, *dove*; alſo when it comes between *w* and *r*, as in *world*, *worſhip*, *worth*, &c. and frequently when it precedes *th*, as in *brother*, *mother*, *nothing*. In *apron*, *inviron*, *iron*, *citron*, *ſaffron*, it ſounds like *u* before *r*; as *apurn*, *inviurn*, *iurn*, &c.

Q. Does *o* never loſe its Sound?

A. It is often ſounded very obſcurely, if not loſt, before *n* at the End of a Word; as in *button*, *mutton*, *capon*, *cotton*.

U.

Q. How many diſtinct Sounds has the Vowel *u*?

A. Two; a *long* one, and a ſhort one.

Q. When muſt it be ſounded ſhort?

A. In all Monoſyllables ending with a Conſonant, as *dull*, *gun*, *reſt*, &c. or when it comes before two Conſonants in the Middle of a Word, as in *butter*, *curtain*, &c. or a ſingle Conſonant that is pronounced double, as in *ſtudy*.

Q. When muſt it be ſounded long?

A. In all Monoſyllables ending with ſilent *e*, as *duke*, *muſe*, *tune*; except ſome few where two Conſonants follow the *u*, as *curſe*, *judge*, &c. It is alſo generally long when it ends a Syllable, as in *curious*, *dutiful*, &c. — In Words of more than one Syllable, ending with ſilent *e*, eſpecially thoſe in *ure*, the *u* is ſometimes long and ſometimes ſhort. as the young Scholar will learn by Obſervation. Thus it is long in *mature*, *obſcure*, *ſecure*; but ſhort in *picture*, *ſcripture*, *venture*, and wherever the Streſs of the Voice is laid on the foregoing Syllable.

Q. Has

Q. Has *u* never any other Sound than theſe?

A. Yes, it ſometimes ſounds like *e* ſhort, as in *bury*, which we pronounce *berry*; and ſometimes like *i* ſhort, as in *buſy (bizzy)*, &c.

Q. Does it never quite loſe its Sound?

A. Yes, generally when it comes after *g*, and is followed by another Vowel, as in *guard*, *gueſs*, *guilt*, &c. and ſometimes after *q*, as in *conquer*, *liquor*, *oblique*, &c.

CHAP. III.

Of DOUBLE VOWELS, *proper and improper.*

Q. WHAT do you call two Vowels joined together in one Syllable?

A. They are uſually called *Diphthongs*, a Word derived from the *Greek*;

but we think it much more natural in an *Engliſh* Grammar to call them *Double Vowels*, which amounts to the ſame Thing.

Q. How many are there in the *Engliſh* Tongue?

A. Six *proper*, and ten *improper* ones. Thoſe are called *proper*, where a mixed Sound of both Vowels is heard in pronouncing them; and *improper*, where only one Vowel is ſounded.

Q. Which are the *proper* ones?

A. The ſix following, *ai*, *au*, *ee*, *oi*, *oo*, *ou*; of which theſe Words are Examples, *maid*, *fraud*, *ſeed*, *toil*, *fool*, *houſe*. But it is to be obſerved that *ai*, *au*, *oi* and *ou*, at the End of a Word, are changed into *ay*, *aw*, *oy* and *ow*; as *day*, *ſaw*, *boy*, *cow*: Theſe laſt are alſo frequently uſed in the Middle of Words, and ſometimes at the Beginning. *You* and *thou* are the only Exceptions to this Obſervation.

Q. And

Q. And do theſe ſix always retain their *mixed* and *proper* Sound?

A. Not always; for *ai* is ſometimes ſounded like *e* or *i* ſhort, as in *captain*, *chaplain*, *fountain*, *wainſcot*, &c. So *au* is pronounced like *a* ſhort in *aunt*; *oo* is ſounded like *u* ſhort in *blood* and *flood*, and like *o* long in *door* and *floor*. *Ou* and *ow* are changed to *o* long in *ſoul*, *ſnow*, *blow*; to *o* ſhort in *cough*, to *u* ſhort in *couple*, *trouble*, *rough*; and to *oo* in *could*, *would*, *ſhould*, &c.

Q. Which double Vowels do you call *improper?*

A. Theſe ten; *aa*, *ea*, *eo*, *eu*, *ei*, *ie*, *oa*, *oe*, *ue* and *ui:* To which may be added the Latin *ae*.

Q. What is the Sound of *aa?*

A. It ſounds like *a* long, as in *Aaron*; and like *a* ſhort, as in *Iſaac*; but it is very ſeldom met with.

Q. How is *ea* ſounded?

A. Like

A. Like *a* long, as in *ſwear*; like *a* ſhort, as in *heart*; like *e* ſhort, as in *head*; and like *e* long, as in *fear*.

Q. How many Sounds has *eo*?

A. It ſounds like *e* ſhort in *jeopardy*, *leopard*, &c. like *e* long, as in *people*; and like *o* ſhort, as in *George*.

Q. How is *eu* pronounced?

A. *Eu* or *ew* has the Sound of *u* long, as in *eunuch*, *feud*, *pew*, &c.

Q. How many Sounds has *ei*?

A. *Ei* or *ey* ſounds like *ai*, or *a* long, in *eight*, *feign*, *weight*, *obey*, *they*, &c. and like *e* long in *deceit*, *perceive*, *money*, &c.

Q. How many Sounds has *ie*?

A. That of *e* ſhort in *friend*, and of *e* long in *field*, *fiend*, &c. It is ſometimes uſed for *y* at the End of a Word.

Q. How is *oa* pronounced?

A. Generally like *o* long, as in *oak*, *toad*, *goat*; ſometimes like *au*, as in

in *broad*, *groat*, &c. In *goal* or *gaol*, a Priſon, it ſounds like *ai*, and is better written *jail*.

Q. How many Sounds has *oe*?

A. It ſounds like *e* in *oeconomy*, *Phoebe*, and in all Words derived from other Languages: But it has the Sound of *o* in the *Engliſh* Words *doe*, *foe*, *ſloe*, *toe*, *woe*; and of *oo* in *ſhoe*.

Q. How is *ue* pronounced?

A. Frequently like *u* long, as in *blue*, *due*, *true*, *purſue*, &c. but when it follows *g*, it ſerves only to harden that Letter, and lengthen the foregoing Vowel, as in *dialogue*, *plague*, *rogue*, &c. In ſome few Words, as *gueſs* and *gueſt*, it is ſounded like ſhort *e*.

Q. How many Sounds has *ui*?

A. Three; namely, that of *i* long in *guide* (and ſo *uy* in *buy*); that of *i* ſhort in *build*, and that of *u* long in *fruit*. In *anguiſh*, *languiſh*, &c. both Vowels ſeem to be pronounced.

Q. What

Q. What have you to obſerve concerning *ae*?

A. This double Vowel belongs to the *Latins*, and we ſtill retain it in ſome of their proper Names, as *Caeſar*, &c. but in moſt of our Words derived from that Language, we expreſs it by ſingle *e*, both in Writing and Pronunciation. The ſame may be ſaid of *oe* in all Words of foreign Extraction.

Q. Do no more than two Vowels ever meet together in one Syllable?

A. Yes, ſometimes three; as *uai*, in *acquaint*; *uee*, in *queen*; *uoi*, in *quoit*; *eau* in *beau* (ſounded *bo*), and in *beauty* (pronounced *buty*); *eou*, in *righteous*; *ieu* in *lieu*, and *iew* in *view*, both ſounded like *u* long. We have even ſome entire Words made up of three Vowels, without one Conſonant; as *awe*, *ewe*, *eye*, *owe*.

Q. Have you any thing farther to add upon this Head?

A. I

A. I would remark upon the Whole, that theſe Rules muſt not be thought to comprehend all the mixed Sounds of the Vowels in the *Engliſh* Tongue, which are ſo different in different Words, that a great deal muſt be left to be learnt by Practice and Obſervation.

CHAP. IV.

Of the CONSONANTS.

Q. WHAT is a CONSONANT?

A. A Letter which cannot be diſtinctly pronounced without a Vowel, either before or after it—This will appear to any one who endeavours to utter only the Name of a Conſonant; for ſuppoſe it to be *n*, he cannot mention it by itſelf, but putting *e* before, he calls it *en*; if it be *t*, he finds the ſame Difficulty, but

but adding *e* to it, he pronounces it *te*.

Q. How many Conſonants have we in the *Engliſh* Tongue?

A. Nineteen; namely, *b*, *c*, *d*. *f*. *g*, *h*, *j*, *k*, *l*, *m*, *n*, *p*, *q*, *r*, *ſ*, *t*, *v*, *x*, *z*; to which muſt be added *w* and *y*, which are ſometimes Conſonants and ſometimes Vowels.

Q. Are the Conſonants reckoned all of one Kind?

A. No; they are uſually divided into *Half-Vowels* or *Liquids*, as *l*, *m*, *n*, *r*, which have a kind of imperfect Sound of themſelves; and *Mutes*, as *b*, *d*, and the reſt, which are quite ſilent without the Help of a Vowel—But Grammarians are not agreed in their Diviſion of the Conſonants, nor is it worth the young Scholar's while to puzzle himſelf much about it.

Q. Have the Conſonants any great Variety or Difficulty in their Sounds?

A. Many

A. Many of them have not; but I ſhall ſay ſomething of each as they ſtand in Order.

B.

Q. What have you to ſay concerning *b*?

A. This Letter never changes its Sound, but loſes it entirely before *t*, and after *m* in the ſame Syllable; as in *debt*, *debtor*, *lamb*, *dumb*, *thumb*. It alſo loſes its Sound at the Beginning of the Word *bdellium*.

C.

Q. How many Sounds has the Letter *c*?

A. Its proper Sound is a *hard* one like *k*, but it has alſo a *ſoft* one like *s*.

Q. When is it ſounded hard?

A. Before *a*, *o*, *u*, *l* and *r*; as in *cat*, *corn*, *cup*, *cloth*, *crane*.

Q. When has it a ſoft Sound?

A. Before

A. Before *c*, *i* and *y*; as in *cellar*, *city*, *cyder*: Alſo before an *Apoſtrophe* ('), which is ſometimes uſed to denote the Abſence of an *c*, as in *plac'd* for *placed*. *Ci* in the Middle of a Word, when another Vowel follows, ſometimes ſounds like *ſh*, as in *muſician*, *ſocial*, &c.

Q. Is there no Exception to this Rule?

A. Yes; in ſome foreign Words *c* retains its hard Sound, though *e* follows it; as in *Aceldama*, *Cenchrea*, &c.

Q. When does *c* loſe its Sound?

A. When it comes before *k*, as in *back*, *ſack*; and generally between *ſ* and the Vowel *e* or *i*, as in *ſcene*, *ſcent*, *ſcience*, *ſciſſars*; but it keeps its hard Sound in *ſceptic*, *ſceleton*, &c. It is alſo ſilent in *verdict*, *victuals*, *indict*, and *muſcle*.

D.

Q. What is to be obſerved concerning *d*?

A. Very little; except that it ſounds obſcurely before *g*, as in *judge*, and after *n* at the End of a Word, as in *huſband*, *hatband*, &c. It ſeems to be quite loſt in *ribbond*.

F.

Q. What Sound has the Letter *f*?

A. An attentive Ear will diſcern two Sounds; moſt commonly that of *ph* in *Philip*, but ſometimes another more inclining to that of *v*, as we frequently pronounce the Particle *of*.

G.

Q. How many Sounds has the Letter *g*?

A. Two; a *hard* one, and a *ſoft* one.

Q. When is it ſounded hard?

A. Before *a*, *o*, *u*, *l* and *r*; as in *garden*, *gold*, *gun*, *glove*, *grove*: And always at the End of a Word, as *bag*, *dog*, *bug*, &c.

Q. When has it a ſoft Sound?

A. Uſually before *e*, *i*, *y*, as in *gentle*, *ginger*, *clergy*; But it retains its hard Sound before theſe Vowels in moſt proper Names and foreign Words, as in *Gethſemane*, *Gilboa*, *Gilbert*, except *George*, *Geoffry*, *Egypt*. The following Words, *anger*, *finger*, *geeſe*, *gelding*, *give*, *gift*. *girdle*, *gizzard*, and many others, wherein *g* is pronounced hard before *e* and *i*, are alſo Exceptions from this Rule.

Q. When does *g* loſe its Sound?

A. When it immediately comes before *n* or *m* in the ſame Syllable; as in *gnaw*, *ſign*, *phlegm*, which are pronounced *naw*, *ſine*, *phlem*.

Q. When two *gg*'s come together, how are they pronounced?

A. Both

A. Both hard, whatſoever Vowel follows them, as in *ſwagger*, *bragging*, &c. except *exaggerate*, *exaggeration*.

H.

Q. What have you to ſay concerning this Letter?

A. Some Grammarians make it a mere *Breathing*, and will not allow it to be a real Letter; but there is moſt Reaſon to follow thoſe who place it among the Conſonants.

Q. When is *h* pronounced?

A. Generally at the Beginning of a Word, but not always; for it is not ſounded in *heir*, *hour*, *honour*, *honeſty*. and ſeveral others, which will be beſt learnt by Practice and Obſervation. — It always loſes its Sound at the End of a Word after a Vowel, as in *Jehovah*, *Meſſiah*, &c. and when it follows *r*, as in *rheum*, *rhetorick*, &c.

Q. Does not *h* often follow and mix itſelf with other Conſonants?

A. Yes; beſides *rh* (of which we need ſay nothing farther), we often meet with *ch*, *gh*, *ph*, *ſh*, *th* and *wh*; wherein we find Variety of Sounds.

Q. What is the Sound of *ch?*

A. Its proper *Engliſh* Sound is like *tſh*, as in *chalk*, *chair*, *church*, which are pronounced *tſhalk*, *tſhair*, *tſhurtſh:* But in moſt foreign Words it is ſounded hard like *k*, as in *chaos*, *character*, *chymiſt*, *Archimedes*, &c. Except *Cherubim*, *Rachel*, *Tychicus*, where it is ſoft; and *drachm*, *ſchiſm*, &c. where it is not pronounced at all. In Words that are made *Engliſh*, beginning with *arch*, if a Conſonant follow, the *ch* has its *Engliſh* Sound, as in *archbiſhop*, *archduke*, &c. but if it be followed by a Vowel, the Pronunciation is not ſo well determined, as in *archangel*, *architect*, &c. which ſome People pronounce ſoft,

ſoft, though Cuſtom at preſent ſeems to be in Favour of the hard Sound, that is, *arkitect*, *arkangel*, &c.

Q. Has *ch* no other Sound than thoſe you have mentioned?

A. Yes; in Words derived from the *French* it is ſounded like *ſh*, as in *chaiſe*, *chevalier*, *machine*, &c.

Q. How is *gh* ſounded?

A. At the Beginning of a Word it ſounds like hard *g*, as in *ghoſt*; at the End of ſome Words it ſounds like *ff*, as in *cough*, *trough*, *tough*, *rough*, *enough*, *hough*, *laugh*; at the End of others it is quite loſt, as in *high*, *nigh*, *thigh*, *through*, *though*; and it is often ſilent in the Middle of a Word, only lengthening the foregoing Vowel, as in *light*, *bright*, *night*, *fight*, *taught*, *thought*, &c.

Q. How is *ph* pronounced?

A. Juſt like *f*, whether it begin or end a Syllable: Except *phthiſic* (*tizzic*),

(tizzic), where the Sound of it is entirely loſt.

Q. What is to be obſerved of *ſh?*

A. Its Sound is the ſame as the *Engliſh ch*, not pronouncing the *t* before it: Or it ſounds like *ch* in *chaiſe*, and other *French* Words, as has been obſerved already.

Q. What Sounds has *th?*

A. It has two Sounds; one ſoft, ſomething like the Letter *d*, as in *thou*, *thee*, *this*, *that*, *thoſe*, &c. and the other ſtrong, approaching nearer to the Letter *t*, as in *thin*, *thick*, *think*, *thrive*, *throw*, &c.

Q. Does *h* never loſe its Sound after the *t?*

A. Yes, it is quite loſt in theſe proper Names, *Eſther*, *Anthony*, *Thomas*, and *Dorothy*.

Q. How is *wh* pronounced?

A. Though the *w* is wrote before the *h*, the *h* is pronounced before the *w*,

w, as will appear by attending to the Sound; for *when*, *where*, *white*, are much like *hooen*, *hooere*, *hoite*, ſwiftly pronounced. It is obſervable that the *wh* never occurs but in Words that are purely *Engliſh*.

J.

Q. How many Sounds has *j*?

A. Only one, which it always retains; namely, the ſoft Sound of *g* in *ginger*. It always begins a Word or a Syllable, and is followed by a Vowel, as in *jaw*, *jeſt*, *jilt*, *joy*, *injure*.

K.

Q. Has *k* any Variety in its Sound?

A. None at all, except that it ſounds ſomething like *h* (if it be not wholly loſt) when it comes before *n* at the Beginning of a Word, as in *knave*, *kneel*, *knife*, &c.

Q. Is there any thing more worth obſerving in reſpect to this Letter?

A. You may take Notice, that it frequently occurs after *c* at the End of a Word, as in *lock*, *mock*, *ſtock*, &c. where one of the Letters ſeems to be ſuperfluous. for either the *c* or the *k* might be omitted, and the Sound would remain the ſame; but in the Middle of a Word they have both their Uſe. And hence it is, that though *k* is ſtill retained at the End of Words of *Engliſh* Extraction, it is now grown cuſtomary with People of the beſt Judgment to omit this Conſonant both in Writing and Printing, at the End of Words of more than one Syllable; as in *logic*, *muſic*, *phyſic*, *politic*, *prolific*, &c.

L.

Q. Does the Letter *l* vary in its Sound?

A. No,

A. No, but it is often loſt, or ſounded very obſcurely; as in the Words *calf*, *chalk*, *pſalm*, *ſalmon*, *vault*, *falcon*, *Lincoln*, &c.

M.

Q. Does *m* ever loſe its Sound?

A. It does in the old Words *accompt* and *accomptant*, though they are now generally written *account* and *accountant*, according to the Pronunciation.

N.

Q. When is the Letter *n* ſilent?

A. It is never pronounced at the End of a Word after *m*, as in *damn*, *condemn*, *hymn*, *ſolemn*, *autumn*, &c. nor in *brick-kiln*, *lime-kiln*, &c.

P.

Q. What is to be obſerved concerning the Letter *p*?

A. In regard to Sound, it is near akin

akin to the Letter *b*; but it is very obſcure, if not quite loſt, when it comes before *s* at the Beginning of a Word, or between *m* and *t*; as in *pſalm*, *pſalter*, *tempt*, *redemption*, &c. alſo in *receipt*.

Q.

Q. What have you to obſerve in regard to the Letter *q*?

A. It has this peculiar to it, that an *u* always follows it; and ſome reckon it an uſeleſs Letter, becauſe *c* or *k* might very well ſupply its Place.

Q. Has it more Sounds than one?

A. Yes, a *ſoft* one at the Beginning of a Word or Syllable, as in *quick*, *quill*, *inquire*, &c. and a *hard* one, like *k*, in *que* at the End of a Word, as in *riſque*, *antique*, *oblique*. It is alſo hard in *liquor*, *conquer*, and ſome others, though at the Beginning of a Syllable.

R.

Q. What have you to ſay of *r*?

A. Very little, as it has no Variety of Sound, and is commonly pronounced, except in the firſt Syllable of *Marlborough*. Some People ſound it obſcurely, or quite omit it, in the Words *marſh*, *harſh*, and a few others.

S.

Q. What Sounds has the Letter *s*?

A. Two; a ſharp or hiſſing Sound, which is its natural one; and a more obſcure and ſofter Sound, like *z*.

Q. When has it the hiſſing Sound?

A. In theſe four Monoſyllables, *this*, *thus*, *us*, *yes*. It is alſo pronounced in the ſame Manner when *ſs* occurs, and after *ou*; as in *bliſs*, *kiſs*, *bleſſing*, *gracious*, *glorious*, *righteouſneſs*, &c. and always at the Beginning of a Word.

Q. When

Q. When is it ſounded like *z*?

A. In the Words *as*, *has*, *was*, *is*, *his*, and generally at the End of all Words but ſuch as are excepted in the foregoing Rule; as *hands*, *pans*, *pears*, *loves*, *ſees*, &c. It has frequently the ſame Sound in the Middle of a Word when it comes between two Vowels, as in *eaſe*, *cheeſe*, *roſe*, *priſon*, *reaſon*, *wiſely*, &c. and yet in the ſame Poſition it retains its natural Sound in *ceaſe*, *geeſe*, *doſe*, &c. So that after all that can be ſaid with reſpect to the Pronunciation of this and other Letters, the young Scholar will have much to learn from his own Obſervations and the Inſtructions of a careful Maſter.

Q. Does not *ſi* ſometimes ſound like *ſh*?

A. Yes, in Words ending in *ſion*; as in *paſſion*, *perſuaſion*, &c.

Q. Does not *s* ſometimes loſe its Sound?

A. Yes,

A. Yes, in the Words *iſle*, *iſland*, *demeſne*, *viſcount*, and ſome others.

T.

Q. How many Sounds has the Letter *t*?

A. Two; its own natural one, and ſometimes that of the hiſſing *s* or *ſh*.

Q. When does it keep its natural Sound?

A. Always at the Beginning or End of a Word; and generally in other Places, except when it comes before *i* followed by another Vowel, in which Caſe it ſounds like *s* or *ſh*; as in *nation*, *mention*, *ſatiate*, *ſatiety*, &c.

Q. Is there no Exception to this Rule?

A. Yes; when *s* or *x* immediately precedes the *t*, it retains its natural Sound, as in *celeſtial*, *queſtion*, *commixtion*, &c. and ſo it does in Plurals when the Singular ends in *y*, as in *cities*

cities from *city*, *duties* from *duty*, &c. We muſt alſo except ſome derivative Words, as *empties*, *emptieſt*, *emptied*, from *empty*; *mightier*, *mightieſt*, from *mighty*; *twentieth*, from *twenty*, &c.— It may likewiſe be added, that in *Greek* and *Hebrew* proper Names the *ti* keeps its own natural Sound, as in *Antiochus*, *Phalticl*, &c. but in *Latin* Words, as *Gratian*, *Antium*, it is ſounded like *ſh*, according to the *Engliſh* Pronunciation.

Q. Does *t* change its Sound in any other Inſtances?

A. Yes; *ſt* is pronounced like *ſs*, in *caſtle*, *thiſtle*, *neſtle*, *whiſtle*, and ſuch like Words.

V.

Q. What is obſervable with reſpect to the Letter *v*?

A. That it always goes before a Vowel, and never ends a Word without ſilent *e* after it: Nor does it follow

low any Conſonant in the ſame Syllable, except *l* and *r*, as *calves*, *carve*, &c. In regard to its Sound, it bears a near Affinity to *f*, there being the ſame Difference between them as between *p* and *b*.

W.

Q. What have you to obſerve concerning *w*?

A. Its Sound as a Conſonant, at the Beginning of a Word or Syllable, is nearly that of *oo* ſwiftly pronounced, as has been intimated before in ſpeaking of *wh*; for *want* ſounds like *ooant*, *winter* like *oointer*, &c. When it comes after *a*, *e*, *o*, it is a Vowel, and ſounds like *u*; as in *paw*, *few*, *bow*.

Q. Does *w* ever loſe its Sound?

A. Yes, when *r* immediately follows it, as in *wrath*, *wretch*, *write*, &c. and after *s* in *ſword*, *ſwoon*, *anſwer*.

X.

X.

Q. Has *x* any Variety in its Sound?

A. No, being always pronounced like *cs* or *ks*, whence it is called a double Conſonant. Thus *Alexander* is ſounded as if it were wrote *Alecſander* or *Alekſandr*.

Q. Does it often begin Words?

A. It begins none except proper Names, as *Xenophon*, *Xerxes*, &c.

Q. How many Ways is this Sound expreſſed in *Engliſh* as well as by *x*?

A. By *cks*, as in *bricks*; by *ks*, as in *books*; by *cc* in the Middle of a Word when *e* or *i* ſollows, as in *accept*, *accident*; and by *ct* before *ion*, as in *action*, *prediction*.

Y.

Q. What is obſervable in the Letter *y*?

A. That it is both a Vowel and a Con-

Conſonant; the former when it ends a Word or Syllable, the latter when it begins one: Thus in the Word *yeſterday*, the firſt *y* is a Conſonant, and the laſt a Vowel.

Q. How many Sounds has it?

A. When a Conſonant, it ſounds ſomething like *ee* rapidly pronounced; as in *yard* (eeard), *yoke* (eeoke), *&c.* As a Vowel at the End of Monoſyllables, and ſome other Words, it has the Sound of *i* long, as in *cry*, *dry*, *fly*, *apply*, *deny*; and ſo it would have if *ing* were added to any of theſe, as *crying*, *drying*, *denying*: But at the End of Words, it generally ſounds more obſcurely, like *e*; as in *body*, *mercy*, *holy*, *liberty*, *glorioufly*, *thankfully*, &c. Wherever the double Vowels *ay*, *ey*, *oy*, occur, they are ſounded like *ai*, *ei*, *oi*.

Q. Is *y* often met with in the Middle of Words?

 A. No,

A. No, except in Words of *Greek* Origin, as *hymn*, *rhyme*, *ſyllable*, *ſyſtem*, &c. and in ſome *Engliſh* ones where the Sound of *i* comes double, though in two diſtinct Syllables; as in *dying*, *frying*, &c.

Z.

Q. What is to be obſerved of the Letter *z*?

A. That it is reckoned a double Conſonant, as containing the Sound of *ds*; but, howſoever it may have been formerly pronounced, we ſcarce perceive the *d* in it at preſent, being ſounded ſoft, like *s* in *cheeſe*, *roſe*, &c. —As to its Poſition, it may go before or after the Vowels, as in *zeal*, *zone*, *blaze*, *amaze*, &c. but can never immediately precede or follow another Conſonant in the ſame Syllable.

PART

PART II.

Of SYLLABLES.

CHAP. I.

Their Definition, Number of Letters they may contain, &c.

Q. WHAT is a SYLLABLE?

A. *A complete Sound, uttered in one Breath*, which ſometimes conſiſts of a Vowel, as *a* in *a-lone*, *au* in *au thor*, &c. and ſometimes of a Vowel or double Vowel joined to one or more Conſonants; as *at*, *art*, *our*, *ours*, &c. Without a Vowel no Syllable can be formed, becauſe *bnd*, *rmp*, or any other Conſonants cannot be pronounced.

A *Syllable*'s a perfect Sound,
Wherein at leaſt one *Vowel* s found;

Whoſe breathing Aid an *Utt'rance* grants
To *one* or *ſev'ral Conſonants.*

Q. How many Letters may there be in a Syllable?

A. The longeſt has no more than eight, as *ſtrength.*

Q. How many Syllables may there be in a Word?

A. As there are but eight Letters at moſt in one Syllable, ſo there are but eight Syllables in a Word, as *in-com-pre-hen-ſi-bi-li-ty*; and few *Engliſh* Words have ſo many.

CHAP. II.

Of dividing Syllables in SPELLING.

Q. WHAT is SPELLING?

A. The Art of compoſing Words out of Letters and Syllables.

Q. How

Q. How are the Letters to be divided in ſpelling Words of ſeveral Syllables?

A. All the Letters that make up the firſt Syllable, muſt be put together and pronounced; then the Letters that make up the ſecond Syllable muſt alſo be joined together, and, when pronounced, be added to the firſt, and ſo proceed till the Word be finiſhed. Take for Example the Word *humanity*.

h, *u*, ——— hu
m, *a*, — ma — hu-ma
n, *i*, — ni — hu-ma-ni
t, *y*, — ty — hu-ma-ni-ty.

Q. But how ſhall I know how many Syllables there are in a Word?

A. By the ſeveral diſtinct Sounds that are in it, or the Pauſes that may be made in pronouncing it. For Inſtance: In the Word *man* I find but one Sound, and therefore I know it

is but one Syllable; but in *manner* I perceive two diſtinct Sounds, each of which I utter ſeparately, *man-ner*; and therefore I am ſure the Word conſiſts of two Syllables. Again: In the Word *mannerly*, I plainly diſcern three different Sounds, and therefore know it contains three Syllables, and accordingly divide it *man-ner-ly*.

Q. What is the general Rule for true Spelling?

A. To put as many Letters to one Syllable, as make one diſtinct Sound in the Pronunciation of a Word.

Q. What particular Rules have you for ſpelling or dividing Words?

A. There are many; but the four following (with the Exceptions from them) will be ſufficient in moſt Caſes.

Q. What is the firſt Rule?

A. When a Conſonant is placed between two Vowels, in dividing the Syllables it muſt be joined with the latter;

latter; as *pa-per*, *na-ked*, *ri-ver*, &c. Except *x*, which is always joined to the former; as *ex-alt*, *ex-ample*, *ox-en*. — *N. B.* That *ch*, *ph*, *th* and *ſh*, are to be counted ſingle Conſonants, and belong to this Rule, as in *fa-ther*, *cy-pher*; except when they are ſounded apart, as in *pot-hook*, *up-hold*, &c.

Q. Are there not ſome Words wherein a ſingle Conſonant between two Vowels is pronounced with the former, and muſt it not accordingly be joined to it in Spelling?

A. In many Words the Sound of the Conſonant is really double, and belongs properly to both Syllables, as in *image*, *body*, *puniſh*; and yet Cuſtom has joined the Conſonant to the latter in Spelling, as *i-mage*, *bo-dy*, *pu-niſh*.

Q. What is the ſecond Rule?

A. When two Conſonants of the ſame Kind come together in the Middle of a Word, they muſt be divided;

as in *bor-row*, *com-mon*, *let-ter*, *fol-ly*, &c.

Q. What is the third Rule?

A. When ſeveral Conſonants come together in the Middle of a Word, they muſt be placed in the Syllables according to the diſtinct Sounds; as in the Words *re-ſtore*, *ta-ble*, *be-ſpeak*, where the middle Conſonants all belong to the laſt Syllable: But the very ſame Conſonants in *maſ-ter*, *pub-liſh*, *whiſ per*, are beſt divided, one to the firſt Syllable, and the other to the latter, becauſe they are ſo pronounced.

Q. What is the fourth Rule?

A. When two Vowels come together in the Middle of a Word, and both of them are pronounced in diſtinct Sounds, they muſt be placed in different Syllables; as in *cre-ate*, *ru-in*, *re-enter*, &c. But the very ſame Vowels in the Words *ceaſe*, *guilt*, *bleed*, being uttered in one Sound, make but one

one Syllable, and therefore muſt not be divided.

Q. What Sort of Words are excepted from theſe Rules?

A. None from the laſt; but Compound and Derivative Words are excepted from the other three.

Q. What is a *Compound* Word?

A. It is either made up of two diſtinct Words, as *houſe-wife*, *free-hold*, *with-out*, *ſap-leſs*, *thank-ful*, &c. or of one Word, and a Syllable preceding it, called a *Prepoſition*, ſuch as *ad*, *en*, *in*, *un*, *ſub*, *per*, *de*, *dis*, *pre*, *trans*, *re*, &c. whence are formed ſuch Words as theſe; *ad-orn*, *en-able*, *in-ure*, *un-equal*, *ſub-ordinate*, &c.

Q. What is a *Derivative* Word?

A. That which is formed of another Word, by adding to it a Syllable called a *Termination*; ſuch as *ed* in *want-ed*, *en* in *ſilk-en*, *eſs* in *count-eſs*, *eſt* in *read-eſt*, *eth* in *break-eth*, *er* in *hear-er*,

hear-er, *ing* in *will-ing*, *iſh* in *fool-iſh*, *iſt* in *art-iſt*, *ous* in *danger-ous*, *ly* in *friend-ly*, &c. In theſe and all others of the like Kind, the Single and Primitive Words muſt retain their own proper Letters and Syllables, and the little Prepoſitions and Terminations be ſpelt diſtinct by themſelves; not *e-nable*, *i-nure*, *wan-ted*, *fil-ken*, *coun-teſs*, *rea-deſt*, &c.

Q. Which Words amongſt theſe are Exceptions from the Rules above?

A. The Word *en-able* is an Exception from the firſt, according to which it muſt have been divided *e-nable*; ſo according to the ſecond Rule, *will-ing* ſhould have been wrote *wil-ling*; and, according to the third Rule, *count-eſs* and *art-iſt* might as well have been ſpelt *coun-teſs* and *ar-tiſt*, for ſuch a Diviſion agrees well enough with the Pronunciation.

Q. Are not ſome *Derivative* Words

to

to be ſpelt according to the common Rules?

A. Yes, ſuch as are derived from Words ending in a ſingle Conſonant, which double it before the Termination; as *ſad-der*, not *ſadd-er*, from *ſad*; *commit-ting*, not *committ-ing*, from *commit*. To theſe may be added Derivatives from Words in *e*, which loſe it before the Termination; as *wri-teth*, *wri-ter*, *wri-ting*, from *write*; which Spelling, though not ſtrictly true, is generally follow'd, and indeed is much more agreeable to the Pronunciation than *writ-eth*, *writ-er*, &c.

Q. Have you any thing farther to ſay upon this Subject?

A. Let me obſerve with regard to *Compound* Words, that as ſeveral of them are derived from the *Latin*, *Greek*, &c. it is not an eaſy Matter, without ſome Knowledge of thoſe Languages, to diſtinguiſh their Primitives,

mitives, and to divide their Syllables properly. The *Engliſh* Scholar, therefore, cannot be juſtly blamed, if he ſpell ſuch Words according to the common Rules, and write (for inſtance) *a-dorn* inſtead of *ad-orn*; which Miſtake he naturally falls into, for want of knowing that it is derived from a *Latin* Word compounded of *ad* and *orno*.

PART III.

Of WORDS.

CHAP. I.

Their Definition, Uſe, and Sorts.

2. WHAT are WORDS?

A. *Diſtinct articulate Sounds, whereby we expreſs our Ideas or Notions of Things, and convey our Thoughts to one*

one another: And theſe Sounds are repreſented in Writing by certain Marks or Characters, of which we have already ſpoken.

From low Foundations, wiſely laid,
The Fabrick rears its lofty Head:
From A, B, C, thus well inſtructed,
We are by gentle Steps conducted,
Until by various Sounds combin'd,
In WORDS we ſpeak our hidden Mind;
Tell to each other what we know,
And into *ſocial Beings* grow.

Q. What does each Word conſiſt of?

A. Of one or more Syllables.

Q. What are our Words employed about in Diſcourſe?

A. Whatever is the Object of our Senſes, Reflection, or Underſtanding, may be the Subject of our Diſcourſe; and this may be either a Thing or Subſtance,

ſtance, or the Manner or Quality of a Thing; or the Action of a Thing, or the Manner or Quality of that Action.

Q. Have we Words in our Language ſuited to all theſe Things?

A. Yes, and theſe are of four Sorts, which are ſufficient to expreſs all our Thoughts: And therefore, inſtead of *eight* (the uſual Diviſion), we ſhall make but *four Parts of Speech*, or *four Heads*, to which every Word in all Languages may be reduced.

Q. What do you call them?

A. *Names*, *Qualities*, *Affirmations*, and *Particles*.

Chap. II.

Of Names.

Q. WHAT do you mean by Names?

A. *Names*, or *Nouns Subſtantives* (as they

they have been uſually called) are Words that expreſs *Things* themſelves, that convey a certain Idea to the Mind, and need not the Help of any other Word to make us underſtand them; ſuch as *an apple*, *a pear*, *a man*, *a horſe*, *ſickneſs*, *health*, *happineſs*, *miſery*, &c.

Q. Is there no other way by which Names are diſtinguiſhed?

A. Yes; as *Names* expreſs *Things* themſelves, you cannot put the Word *Thing* after them without Nonſenſe: Thus you cannot ſay *apple thing*, *man thing*, *happineſs thing*, and the like. Hereby they are diſtinguiſhed from *Qualities*, after which the Word *Thing* makes good Senſe; as *great thing*, *white thing*, *happy thing*, &c.

Q. How many Sorts of Names are there?

A. Three; *Common*, *Proper*, and *Perſonal*.

Q. What are *common* Names?

A. Such

A. Such as agree to or expreſs a whole Kind; as *man* is a Name common to all Men, *city* to all Cities, and *river* to all Rivers.

Q. What are *proper* Names?

A. Such as diſtinguiſh Particulars from others of the ſame Kind; as *Peter* is the Name of ſome particular Man, *London* of a certain City, and *Thames* of a certain River.

Q. What are *perſonal* Names?

A. Thoſe which are uſed inſtead of other Names, to avoid the Repetition of the ſame Word: As *I*, inſtead of my own Name; *thou* or *you*, inſtead of your Name; *he* and *ſhe*, for his and her Name; and *it*, when we ſpeak of a Thing that has no Diſtinction of Sex.

Q. How many Perſons are there?

A. Three; for whatever is ſpoken in Diſcourſe, is either *of ourſelves*, *to another*, or *of a third*.

Q. How

Q. How do you diſtinguiſh the Perſons?

A. In ſpeaking of myſelf, I uſe the Word *I*, which is called the firſt Perſon ſingular; if more than one ſpeak of themſelves, they uſe *we*, which is the firſt Perſon plural: Speaking to another, we uſe *thou* or *you*, which is call'd the ſecond Perſon ſingular; to more than one, we uſe *ye* or *you*, which is the ſecond Perſon plural. If we ſpeak of a Perſon abſent, we ſay *he* or *ſhe*, and *it* of a Thing that has no Sex; all which are the third Perſon ſingular. When we are ſpeaking of more Perſons or Things than one, we uſe the Word *they*, which is call'd the third Perſon plural.

Q. Since *you* belongs really to the plural Number, how comes it to be uſed in ſpeaking to a ſingle Perſon?

A. It is an Impropriety, which Cuſtom has eſtabliſhed; *thou* being ſeldom uſed but in our Addreſſes to

God, or by way of Familiarity, Contempt, Anger, or Diſdain.

Q. What Sort of Names are *who* and *what?*

A. They are called *perſonal Interrogatives*, being commonly uſed in aſking Queſtions.

Q. Is there any Difference in the Uſe of them?

A. Yes; *who* is only uſed in ſpeaking of Perſons; as, *Who is that Boy? What* is uſed in ſpeaking either of Perſons or Things; as, *What Man came in juſt now? What Top have you loſt? What Place do you chuſe?*

Q. Does *who* always imply a Queſtion aſked?

A. No; it is frequently a *Relative*, having a Relation to ſome foregoing Word; as, *The Boy whom I love. The Man who built the Houſe.* Here *whom* has an evident Relation to *Boy*, and *who* to *Men.*

Q. Where-

Q. Wherein do *perſonal* Names differ from other Names?

A. In being expreſſed one way before an Affirmation (or Verb), and another after it: As, *I love my Father, my Father loves me; we love* John, John *loves us.* Here the perſonal Name *I*, before the Affirmation *love*, is changed into *me* after it, and ſo likewiſe *we* into *us*; whereas *Father* and *John*, which are not perſonal Names, are the ſame both before and after the Affirmation. When theſe perſonal Names precede the Affirmation, it may be called their *leading State*; and when they come after it, we may call it their *following State.*

Q. How ſhall I learn theſe different States or Variations of the perſonal Names?

A. Take them in one View, as follows:

			Leading State.	Following State.
1 Perſ.	Sing.		*I*	*Me.*
	Plur		*We*	*Us.*
2 Perſ.	Sing.		*Thou*	*Thee.*
	Plur.		*Ye*	*You.*
3 Perſ.	Sing.	*He*		*Him.*
		She		*Her.*
	Plur.		*They*	*Them.*
Interrog.			*Who*	*Whom.*

Q. Do *what* and *it* never vary their Ending?

A. No, they are invariable.

Q. Are none but perſonal Names ſubject to Variation?

A. Yes; other Names have different Numbers, but not in the ſame Number.

Q. What is meant by *Number?*

A. The Diſtinction of *one* from *more.*

Q. How many Numbers are there?

A. Two; the *Singular*, which we make

make uſe of when we ſpeak only of *one* Perſon or Thing, as a *man*, a *boy*, a *pen*, a *nut*, an *oyſter*; and the *Plural*, which we uſe in ſpeaking of *more* Things or Perſons *than one*, as *men*, *boys*. *pens*, *nuts*, *oyſters*.

Q. How is the Plural Number formed?

A. By adding *s* to the Singular; as *hand*, *hands*; *apple*, *apples*; *top*, *tops*; *whip*, *whips*. And it is obſervable, that in Words ending in *ce*, *ge*, *ſe* and *ze*, the Addition of the *s* makes alſo another Syllable; as in *face*, *faces*; *page*, *pages*; *nurſe*, *nurſes*; *ſize*, *ſizes*: For otherwiſe the *s* could not be pronounced.

Q. Are all Plurals made by adding *s* only?

A. No; for when the Singular ends in *ch*, *ſh*, *ſs* or *x*, then *es* muſt be added; as *church*, *churches*; *diſh*, *diſhes*; *aſs*, *aſſes*; *fox*, *foxes*.

 Q. Have

Q. Have you no other Exceptions to the general Rule?

A. Yes; many Names ending in *f* or *fe*, make their Plurals by changing *f* or *fe* into *ves*; as *calf*, *calves*; *leaf*, *leaves*; *knife*, *knives*; *wife*, *wives*, &c. But *hoof*, *roof*, *proof*, *dwarf*, *ſcarf*, *wharf*, *handkerchief*, *miſchief*, *relief*, *grief*, *ſtrife*, *reproof*, are made plural by adding *s* only: And ſo are Words ending in *ff*, except *ſtaff*, which makes *ſtaves*.

Q. Do all plural Names end in *s* or *es*?

A. No; *man* makes *men*; *woman*, *women*; *child*, *children*; *brother*, *brethren*, as well as *brothers*; *ox*, *oxen*, &c. *Louſe* alſo makes *lice*; *mouſe*, *mice*; *penny*, *pence*; *gooſe*, *geeſe*; *foot*, *feet*; *tooth*, *teeth*; and from *ſow* comes *ſwine*, which comprehends both Male and Female, and is uſed in the Singular as well as the Plural. To theſe Irre-

Irregulars may be added *cow*, which makes *cows* or *kine*.

Q. Have all Names *two* Numbers?

A. No; ſome want the Singular, others the Plural.

Q. What Names have no Singular Number?

A. Such as *bellows*, *tongs*, *ſciſſars*, *ſnuffers*, *breeches*, *lungs*, *bowels*, *thanks*, *wages*, &c.

Q. Which of them want the Plural?

A. Proper Names in general, except ſome few which have no Singular, as *Alps*, a famous Chain of Mountains dividing *Italy* from *France* and *Germany*. We ſometimes ſay, indeed, the *Alexanders*, the *Marlboroughs*, the *Boyles*, the *Newtons*, &c. but this is a figurative Way of ſpeaking, including under thoſe proper Names all ſuch as reſemble them in their Valour, Learning, or other Qualifications. Under

this Head muſt likewiſe be placed the Names of Virtues and Vices; as *juſtice*, *charity*, *pride*, *envy:* Of Metals, as *gold*, *ſilver*, &c. Of Herbs; as *ſage*, *mint*, *fennel*, *roſemary*, *ſpinage*, *parſley:* Of ſeveral Sorts of Corn; as *wheat*, *rye*, *barley*; ſo likewiſe *chaff*, *bran*, *meal:* Of Liquids; as *beer*, *milk*, *vinegar*, *urine*, &c. Of unctuous Matter; as *honey*, *butter*, *marrow*, *ſulphur*, *tar*, *pitch*, &c. Of abſtract Qualities; as *ſwiftneſs*, *paleneſs*, *wiſdom*, *contempt*, &c. To which may be added *hunger*, *people*, *offspring*, *duſt*, *wool*, and many others, not reducible to any certain Claſs.

Q. Have you any thing farther to obſerve with reſpect to Number?

A. It is worth taking notice, that ſeveral Names have the ſame Ending in both Numbers; as *deer*, *ſheep*, *ſwine*.

Q. Is there not ſome Diſtinction of *Sex* in Names, as well as of *Numbers?*

A. In

A. In *Latin*, *Greek*, and ſome other Languages, the Gender or Sex is diſtinguiſhed by changing the Ending of the Quality or Adjective, but this is never varied in *Engliſh*.

Q. How then are the Sexes diſtinguiſhed in our Language?

A. Several Ways. 1. By the perſonal Names *he*, *him*, which we uſe in ſpeaking of Males; *ſhe*, *her*, uſed to expreſs Females; and *it*, which we apply to Things that have no Diſtinction of Sex. 2. By two different Words, as *boy*, *girl*; *brother*, *ſiſter*; *duck*, *drake*; *gooſe*, *gander*, &c. 3. When we have not two Words to denote the Difference of Sex, we do it by putting a Quality or other Word before the Name; as *male child*, *female child*; *man ſervant*, *maid ſervant*; *he-goat*, *ſhe-goat*; *cock ſparrow*, *hen ſparrow*. 4. In ſome few Words the Female is diſtinguiſhed from the Male by

by the Change of the Termination into *eſs*; as *abbot*, *abbeſs*; *count*, *counteſs*; *heir*, *heireſs*; *prince*, *princeſs*; or into *ix* in theſe two, *adminiſtratrix*, *executrix*, from *adminiſtrator* and *executor*.

Chap. III.

Of Qualities.

Q. WHAT are Qualities?

A. *Qualities*, or *Adjectives*, (as they are generally called in our Grammars) *are Words expreſſing the Manners, Properties, and Affections of Things or Subſtances*; as *good*, *bad*, *white*, *black*, *wiſe*, *fooliſh*, &c. which of themſelves are not Senſe, but muſt have a Name joined to them to make them underſtood; as *a good boy*, *a wiſe man*, *a white ſheet*, &c.

Q. How

Q. How are Qualities diſtinguiſh'd from other Parts of Speech?

A. By making Senſe with the Word *thing* after them, as has been before obſerved. Thus I can ſay, *a good thing*, *a wiſe thing*, &c. which ſhews that *good* and *wiſe* are *Qualities* or Adjectives: But it would be Nonſenſe to ſay *boy thing*, *man thing*, &c. which ſhews that *boy* and *man* are *Names*, or Subſtantives.

Q. Have Qualities any Difference of Number?

A. No; for in the Singular we ſay *good boy*, and *good boys* in the Plural, not *goods boys*.

Q. Are Names ever changed into Qualities?

A. They ſeem to be ſo in the following Inſtances: *Man's nature*, for the *nature of man*; *Dryden's works*, for the *works of Dryden*; the *church's peace*, for *the peace of the church*.

Theſe

Theſe are termed *poſſeſſive Qualities*, or *Qualities of Poſſeſſion*, and anſwer to what in the *Latin* Tongue is called the *Genitive Caſe:* And perhaps it is the only Caſe we have in our Language.

Q. How are theſe *poſſeſſive Qualities* expreſſed in Plural Names that end in *s?*

A. The *s* is not repeated: But to ſhew the Omiſſion of it, a little Mark called an *Apoſtrophe* ought to be added at the End of a Word; as, the *Commons' houſe*, the *Stationers' Arms*, for the *Houſe of Commons*, the *Arms of the Stationers*; not *Stationers's*, or *Commons's*. In Names of the Singular Number, however, the *s* is doubled; as in *Charles's book*, *James's penknife*, &c. though even in theſe the laſt *s* is ſometimes omitted, eſpecially in Poetry.

Q. Are

Q. Are Names ever uſed as Qualities without *s* added to them, or any other Variation?

A. Yes, and then the two Names are generally joined together with this Mark (-), called a *Hyphen*; as, a *ſea-fiſh*, for a *fiſh of the ſea*; an *India-voyage*, for a *voyage to India*; a *ſilver-buckle*, for a *buckle made of ſilver*, &c. Theſe are called *reſpective Qualities*.

Q. Are any Qualities derived from perſonal Names?

A. Yes, and are called *perſonal Poſſeſſives*; namely, *my*, *mine*; *thy*, *thine*; *his*; *her*, *hers*; *our*, *ours*; *your*, *yours*; *their*, *theirs*.

Q. Is there any Difference in uſing them?

A. Yes; *my*, *thy*, *her*, *our*, *your*, *their*, muſt have a Name after them; as, *my hat*, *thy book*, &c. But *mine*, *thine*, *hers*, *ours*, *yours*, *theirs*, are uſed by

by themſelves to prevent the Repetition of the Name: as, *this hat is mine*, i. e. *my hat: Whoſe book is this? Thine*; that is, *thy book*. Theſe two indeed, *mine* and *thine*, are ſometimes uſed indifferently before a Name beginning with a Vowel; as, *my arm*, or *mine arm*; *thy apron*, or *thine apron*. *His* is uſed with or without the Name; as, *this is his apple*, or *this apple is his*. We ſhall exhibit theſe *Poſſeſſives* in one View, as we did the *Perſonal Names*.

		With a Name.	Without a Name.
1 Perſ.	Sing.	*My*	*Mine.*
	Plur.	*Our*	*Ours.*
2 Perſ.	Sing.	*Thy*	*Thine.*
	Plur.	*Your*	*Yours.*
3 Perſ.	Sing.	*His*	*His.*
		Her	*Hers.*
	Plur.	*Their*	*Theirs.*

To

To theſe we may add *its*, which is never uſed without a Name; as, *I like its colour, its ſhape*, &c.

Q. What Parts of Speech are *this, that, the ſame, which?*

A. Qualities.

Q. Have they any particular Names to expreſs their Kind?

A. *This* and *that* are called *Demonſtratives*, becauſe they ſhew what particular Perſon or Thing we mean; as, *this horſe, that fiſh*, &c. *This* makes *theſe*, and *that* makes *thoſe*, in the Plural Number; and perhaps they are the only Qualities that have a Plural. *This* and *theſe* relate to Things near at hand; *that* and *thoſe* to Things farther off.

Q. Is not *that* ſometimes uſed inſtead of *who, whom*, or *which?*

A. Yes; as, *I ſaw a man that* [who] *was mad. He was in the ſame ſtreet that* [which] *I was in. He is the*

the man that [whom] *we ſaw yeſterday.*

Q. How is *which* uſed?

A. In ſpeaking of Things, as *who* and *whom* do of Perſons. When it aſks a Queſtion, it is called an *Interrogative*; as, *Which is the Houſe?* But it is termed a *Relative*, when it has a Relation, or refers back to Words foregoing; as, *I found the Buckle which you loſt*; where it evidently refers to *Buckle*. It is the ſame in both Numbers.

Q. Are there any other Sorts of Qualities?

A. Yes, thoſe which Grammarians generally call *Participles*, which ſignify *being*, *doing*, or *ſuffering*. Of the firſt Kind are *being* and *been*; as, *I being a Man*; *I have been a Child*. &c. The ſecond Sort, which imply *doing*, end in *ing*; as, *loving Friend:* And thoſe which betoken *ſuffering* generally in

in *ed*; *I was* loved *by every body*: But ſometimes in *c*, *n*, or *t*, as *the bed is* made, *the ſun is* riſen, *the coals are* burnt. In theſe Inſtances, perhaps, the *Participles* have more of the Nature of *Affirmations* than of *Qualities*; but we ſhall venture to call them all by that Name, and oftentimes they are merely ſuch without any room for Diſpute.

Q. When are the Participles mere Qualities?

A. When they are joined to Names, as a *learned man*, a *ſcolding woman*, &c. and when they may be compared, as *loving*, *more loving*, *moſt loving*.

Q. What Parts of Speech are *a* and *the*?

A. They may be reckoned amongſt Qualities, being joined to Names as other Qualities are, but they are uſually called *Articles*.

Q. What is their Uſe?

A. The Article *a* (or *an* before a Vowel) does not reſtrain the Word to which it is prefixed to any Particular; as, *a king, an emperor*, which means no more than *ſome king, ſome emperor or another:* But the Article *the* gives the Name before which it ſtands a fixed and determined Signification; as, *the king, the emperor*, means ſome particular King or Emperor of whom we are ſpeaking; ſuppoſe the King of *England*, or the Emperor of *Germany*.

Q. Are the Articles ſet before proper Names?

A. Very ſeldom; except where ſome Word is underſtood, as *the Thames*, that is, *the* River *Thames:* Or by way of Diſtinction or Eminence, as, *he is a William*, i. e. one of that Name; *he is a Cicero*, that is, an excellent Orator.

Q. What other Names have no Article before them?

A. No

A. No Article is uſed when the Name expreſſes the Thing in general; as, *man is mortal*, not *a man*, or *the man*. Nor will the particular Names of Virtues, Vices, Herbs, Metals, &c. admit of *a* or *an* before them; as, *ſobriety*, *drunkenneſs*, *ſpinage*, *ſilver*, &c.

Q. Are the Articles ever placed before Qualities?

A. Yes; when ſome Name is expreſſed or underſtood, as, *George the Second*, i. e. *king of* England *of that Name*. They are alſo uſed when Qualities are put for Names; as, *he hit the white*, *we danced on the green*: Or perhaps even in theſe Expreſſions the *Name* is underſtood, as if it were *white mark*, and *green turf*.

Q. Can you mention any farther Difference between Qualities and Names?

A. Yes; for moſt of them admit of Degrees of Compariſon, which Names do not.

Q. How many Degrees of Compariſon are there?

A. Two; the *Comparative*, and the *Superlative*, which are formed from the Quality in its *poſitive* State.

Q. What is the *poſitive* State of a Quality?

A. When it is expreſſed ſimply and abſolutely, without Relation to the like Quality in any other Thing; as, *fair*, *hard*, *ſtrong*, &c.

Q. What does the Comparative Degree expreſs?

A. It expreſſes the Quality of a Thing ſomewhat increaſed or diminiſhed.

Q. How is it formed?

A. By adding *er* to the Quality, as *fair-er*, *hard-er*, *ſtrong-er*; or by adding *r* only to Words that end in *e*, as *wiſe*, *wiſer*.

Q. What does the Superlative Degree expreſs?

A. The

A. The utmoſt Increaſe or Diminution of a Quality.

Q. How is it formed?

A. By adding *eſt* to the Quality, as *fair-eſt*, *hard-eſt*, *ſtrong-eſt*; or *ſt* only to Words in *e*, as *wiſe*, *wiſeſt*.

Q. Is the Compariſon never made without changing the Termination of the Quality?

A. Yes; frequently by the Words *more* and *moſt*, as *fair*, *more fair*, *moſt fair*; and ſometimes inſtead of *moſt*, we uſe *very*, *exceeding*, or the like.

Q. Give me an Example of the Uſe of theſe Degrees of Compariſon.

A. Firſt, I barely and ſimply aſſert that *Mary* is *fair*; but, comparing her with *Anne*, I perceive that *Anne* is *fairer*; and, making a farther Compariſon between them and *Martha*, I find that *Martha* is the *faireſt* of them all, or poſſeſſes the higheſt Degree of Beauty.

Q. Are all Qualities compared by a Change of Termination, or by the Words *more* and *moſt*?

A. No, ſome are Irregulars; as, *good, better, beſt*; *bad, worſe, worſt*; *little, leſs, leaſt*; *much* or *many, more, moſt*.

Q. How ſhall I know what Qualities may be compared?

A. Thoſe that make good Senſe with the Words *more, moſt*, or *very*, before them will admit of Compariſon: Others will not, as *all, ſome, any*; becauſe their Signification cannot be increaſed.

Chap. IV.

Of Affirmations.

Q. WHAT is an Affirmation?

A. An *Affirmation* (commonly called a *Verb*) is a Part of Speech that betokens *Being, Doing*, or *Suffering*: Or rather, it is a Word uſed when we *affirm*

firm one Thing of another; with the ſeveral Circumſtances of *Time*, *Number*, and *Perſon*.

Q. How do Affirmations ſignify *Being?*

A. They not only expreſs the ſimple Exiſtence of Things, as *John is*, or *John lives*, i. e. *exiſts*, or *is living*, but alſo in what manner they exiſt and are affected; as, *John walks, ſtands, ſits*, &c. is *hot, cold, angry* or *pleaſed*, &c.

Q. What Sort of *Doing* or Action is denoted by Affirmations?

A. All manner of Actions, either of the Mind or Body; as, *to think, to love, to fight, to ſing, to dance.*

Q. What Kind of *Suffering* do they expreſs?

A. All the various Manners in which one Perſon or Thing is acted upon or affected by another; as, *John is beaten, Mary is loved, a good boy is praiſed.*

Q. How do Affirmations expreſs *Time?*

A. As

A. As they ſpeak of a Thing *doing*, *done*, or *not done*, they expreſs three different *Times*, the *Preſent*, the *Paſt*, and the *Future*, or the Time to come.

Q. Are there no more than theſe three Times?

A. There are not, ſtrictly ſpeaking; but if we conſider an Action as *finiſhed*, or *not finiſhed*, we may reckon two preſent Times, two paſt, and two future.

Q. How can that be?

A. 1. There is the preſent Time of the Action not finiſhed; as, *I write*, or *am writing*, (now) *but have not done:* And the preſent Time of the Action finiſhed; as, *I have written*, (now) *and done.* 2. The paſt Time of the Action not finiſhed; as, *I did write*, or *was writing*, (then) *but had not done:* And the ſame of the Action finiſhed; as, *I had written*, (then) *and done.* 3. The future Time of the Action not finiſhed;

ed; as, *I ſhall write*, or *be writing*, (hereafter) *but ſhall not have done:* And the ſame of the Action finiſhed; as, *I ſhall have written*, (hereafter) *and done.*

Q. How ſhall I know the Preſent Time?

A. It is the Affirmation itſelf, as *love*, *dance*. The paſt Time generally ends in *ed*, as *loved*, *danced*.

Q. How are the other Times expreſſed?

A. By *have*, *ſhall*, *will*, &c. before the Affirmation.

Q. How do we expreſs the Perſons of the *Affirmations?*

A. By the perſonal Names *I*, *thou*, *he*, *ſhe*, *it*; *we*, *ye* or *you*, and *they*.

Q. Does the Difference of Perſons make any Alteration in the Affirmations?

A. Yes, they vary their Endings in the ſecond and third Perſons Singular; as, *I love*, *thou loveſt*, *he loveth*

or

or *loves:* But the plural Affirmations are always the ſame with the firſt Perſon Singular; as, *we love, ye love, they love:* Except *I am, we are.*

Q. As there are but two Times expreſſed by the Affirmation itſelf, how are its other Times and Manners denoted?

A. By the nine following Words, called *helping Affirmations*, viz. *do, will, ſhall, may, can, muſt, ought, have, am* or *be*; which are placed before other Affirmations, and ſignify *Time, Power, Will, Liberty, Neceſſity, Duty*, &c.

Q. What is the Uſe of *do* before another Affirmation?

A. To expreſs the preſent Time emphatically, that is, with Force and Diſtinction.

Q. How is it formed?

A. I *do*, thou *doſt*, he *doth* or *does*; we, ye, they *do:* And in the paſt Time, I *did*, thou *didſt*, he *did*; the Plural, accord-

according to the Rule above-mentioned, is like the firſt Perſon Singular.

Q. Do Affirmations change their Endings when they follow theſe helping Words?

A. No; as, *I do love, thou doſt love,* &c.

Q. What Time do *will* and *ſhall* denote?

A. The future. They make *wilt* and *ſhalt* in the ſecond Perſon Singular.

Q. What is the Difference between *will* and *ſhall?*

A. When we only ſimply foretel, we uſe *ſhall* in the firſt Perſon, and *will* in the reſt: But when we promiſe, threaten or engage, we uſe *will* in the firſt Perſon, and *ſhall* in the others.

Q. What is the Difference between *would* and *ſhould?*

A. *Would* generally implies the Will or Intention of an Agent, but *ſhould* the bare Futurity of an Action,

or

or that a Thing will be. *Should* frequently ſignifies *ought*; as, *children ſhould be dutiful.* The ſecond Perſon Singular is would'ſt and ſhould'ſt.

Q. Is there no other Difference between *ſhall* and *will*, *would* and *ſhould?*

A. *Shall* and *will* denote the Time to come abſolutely; but *ſhould* and *would* do it conditionally.

Q. What is ſignified by *may* and *can?*

A. *May*, and its paſt Time *might*, denote a Right, Poſſibility or Liberty of doing a Thing, as, *I may go home*, that is, I have *Liberty* to do ſo. *Can* and *could* imply the Power of the Agent or Doer; as, *I can write*, that is, I am *able* to write. In the ſecond Perſon Singular, they make *may'ſt*, *might'ſt*, *can'ſt*, *could'ſt*.

Q. What Time do they relate to?

A. *May* and *can* relate to the Time preſent

preſent and to come; *might* and *could* to the Time paſt and to come.

Q. What is ſignified by *muſt* and *ought?*

A. The firſt implies *Neceſſity*, the latter *Duty*.

Q. What Time are they ſpoke of?

A. The preſent, unleſs they are followed by *have*, for then it relates to the Time paſt; as, *I ought to have gone to School: I muſt have died but for the aſſiſtance of a Surgeon.*

Q. What Time is denoted by *have* and *had?*

A. *Have* denotes the Time of an Action to be juſt paſt; as, *I have dined. Had* denotes the Action to have been finiſhed before ſome other Time, which is now alſo paſt; as, *I had dined before you came to the Door.* They have the ſame Signification when joined with Qualities that imply *Suffering*; as, *I have been beaten, they have been abuſed.*

Q. How

Q. How are they formed?

A. I *have*, thou *haſt*, he *hath* or *has*; I *had*, thou *hadſt*, he *had*.

Q. What does *have* ſignify before a Name?

A. Poſſeſſion and the preſent Time; as, *I have a Shilling:* And in this Caſe it admits the helping Affirmations before it, to expreſs its Times, Manners, &c.

Q. What does *am* or *be* ſignify?

A. Either of them (for they are the ſame) ſignifies *Being*; and when ſet before Qualities that denote *Suffering*, they ſupply us with Affirmations of *Suffering* (commonly called *Verbs paſſive)* which otherwiſe are wanting in our Language; as, *I am vexed if I be whipped*; *thou art loved*, *he is praiſed.*

Q. Are they never ſet before Quaties that ſignify *Action* or *Doing?*

A. Yes; as, *I am writing*, for I *write*, &c.

Q. How

Q. How are they formed?

A. In the preſent Time they are thus formed: I *am*, thou *art*, he *is*; we, ye, they *are*: I *be*, thou *beeſt*, he *be*; we, ye, they *be*. In the paſt Time thus: I *was*, thou *waſt*, he *was*; we, ye, they *were*: I *were*, thou *wert*, he *were*; we, ye, they *were*. — The firſt Formation in each Time may be called *abſolute*, the other *conditional*.

Q. When is the ſecond Formation, that is, *be*, *beeſt*, &c. and *were*, *wert*, &c. chiefly uſed?

A. After *if*, *that*, *although*, *whether*; as, *if I be then in health*, rather than *if I am*, &c. *although it were twice as large*, rather than *although it was*, &c. *Be* is alſo uſed after *let*; as, *let him be careful*.

Q. How do Affirmations form their paſt Time?

A. Generally by adding *d* or *ed* to the

the preſent; as, *love*, *loved*; *finiſh*, *finiſhed:* But they are often irregular.

Q. In what Manner are they ſo?

A. The moſt common Irregularity is the Change of the Conſonant *d* into *t*, the Vowel *e* being omitted; as in *mixt* for *mixed*, &c. But indeed this ſeems rather a Contraction than an Irregularity.

Q. What other Way do they vary from the general Rule?

A. They deviate from it when the preſent Time of the Affirmation ends in *d* or *t*, for then the paſt Time is often the ſame with the preſent; as it is in *read*, *ſpread*, *caſt*, *hit:* But perhaps theſe are alſo Contractions in the paſt Time, and were anciently *readed*, *caſted*, &c.

Q. Are there any more Irregularities to be obſerved?

A. The irregular Affirmations are too many to be here enumerated; ſuch

ſuch as *awake, awoke*; *ſee, ſaw*; *teach, taught*; *ſwim, ſwam*; *ſpin, ſpun*; *tread, trod*; *riſe, roſe*; *ſtand, ſtood*; *give, gave*; *grow, grew*; *lend, lent*, &c. But theſe the young Scholar will either learn from his own Obſervation, or they will be occaſionally pointed out to him by his Maſter or Inſtructor.

CHAP. V.

Of PARTICLES.

Q. WHAT are PARTICLES?

A. Words that denote ſome *Circumſtance*, *Manner*, or *Quality* of an Action, *join Words or Sentences* together, or expreſs ſome *Emotion* of the Soul. Hence they have been called *Manners of Words*, and may be termed *Modifiers*; under which Head we comprehend all that are commonly known

by the Name of *Adverbs*, *Prepoſitions*, *Conjunctions*, and *Interjections*.

Q. What is the Uſe of the firſt Sort of Particles, commonly call'd *Adverbs*?

A. To denote ſome Circumſtance, Manner, or Quality of the Words, to which they are joined: And this is ſometimes to an Affirmation; as, *my father loves me dearly*; or to a Name, as *truly a philoſopher*; or to a Quality, as *intolerably impudent*; or to another Particle, as *very happily*.

Q. May not this Sort of Particles be diſtinguiſhed into ſeveral Claſſes?

A. Yes, according to their Significations they may be diſtinguiſh'd into Particles of Time, of Place, of Order, of Number, of Quantity, of Quality, of Affirmation, of Negation, of Doubting, and of Compariſon.

Q. What are Particles of *Time*?

A. Such as relate to the Time preſent, as *now*, *to day*; to the Time paſt,

as

as *already*, *yeſterday*; to the Time to come, as *to-morrow*, *hereafter*; or to an undetermined Time, as *often*, *ſeldom*, *daily*, *always*, &c.

Q. Which do you call Particles of *Place?*

A. Such as relate to all Sorts of Place indifferently; as, *here*, *there*, *above*, *below*, *whence*, *hence*, *hither*, *thither*, &c. Under this Head may be reckoned thoſe of *Order* or Rank, the Notion whereof is inſeparable from that of Place, as *before*, *behind*, &c.

Q. Which are Particles of *Number?*

A. *Once*, *twice*, *thrice*; after which we ſay *four times*, *five times*, &c. *Firſt*, *ſecond*, *third*, &c. relate to Order as well as Number.

Q. Which are thoſe of *Quantity?*

A. Such as *too much*, *enough*, &c.

Q. Which are Particles of *Quality?*

A. Thoſe which are derived from Qualities, and of the ſame Significa-

tion; as, *juſtly*, *wiſely*, *prudently*, *bravely*, *happily*, from *juſt*, *wiſe*, *prudent*, *brave*, *happy*. *N. B.* Theſe Particles admit of Compariſon, as well as the Qualities from whence they are derived; as, *juſtly*, *more juſtly*, *moſt juſtly*.

Q. Which are Particles of *Affirmation?*

A. *Yea*, *yes*, *verily*, *truly*, &c.

Q. Which are Particles of *Negation?*

A. Thoſe which deny; as, *no*, *not*, *nay*, *in no wiſe*, &c.

Q. Which are Particles of *Doubting?*

A. Such as *perhaps*, *peradventure*, *by chance*, &c.

Q. Which are Particles of *Compariſon?*

A. Such as *more*, *leſs*, *very*, *ſo*, *as*, *rather*; *than*, *almoſt*, *otherwiſe*, &c.

Q. What is the Uſe of the ſecond Sort of Particles, uſually called *Prepoſitions?*

A. To denote ſome Circumſtances of

of Actions, and to ſhew the Relation of Words to one another; as, *I go* over *the bridge*; *he treads it* under *his feet*; *Mary goes* to *market*; *the king came* from *his palace*; *I live* within *the gate*; *you live* without *the city*, &c.

Q. Are there many Prepoſitions in our Language?

A. Yes, a great Number; ſuch as *at*, *againſt*, *above*, *about*, *among*, *between*, *before*, *by*, *beſides*, *from*, *for*, *in*, *of*, *on*, *over*, *through*, *with*, &c.

Q. How do you know this Sort of Particles?

A. By their not making Senſe without ſome Word after them; as if we ſay, *he went* to, *he went* with, &c. for it muſt be *to* ſome Place, and *with* ſome Perſon; ſuppoſe to *London*, and with *Peter*, and then the Senſe is complete.

Q. Have not theſe Particles often different Meanings?

A. Yes, inſomuch that it would require a diſtinct Treatiſe to explain them all; but their Nature and Uſe will be beſt learnt by diligent Obſervation.

Q. Of what Uſe is the third Sort of Particles, commonly called *Conjunctions?*

A. To join Sentences together, and ſhew the Manner of their Relation and Dependence on one another: Such are *and, alſo, ſo as; nor, neither, but, unleſs, nevertheleſs, however, otherwiſe; if, ſave, except, becauſe, that, therefore, whereas, ſince, likewiſe,* &c.

Q. Are not theſe diſtinguiſhed into ſeveral Claſſes?

A. Yes: They are called, 1. *Copulatives,* which expreſs a Relation of Union or Compariſon; as, *and, with, alſo, ſo as.* 2. *Adverſatives,* which denote a Reſtriction or Contrariety; as, *but, nevertheleſs, although.* 3. *Cauſals,* which

which imply ſome Reaſon given; as, *for*, *becauſe*, *ſeeing*. 4. *Conditionals*, which import a Condition; as, *if*, *if not*, *provided that*. 5. *Concluſives*, which denote ſome Inference drawn; as, *therefore*, *wherefore*, *ſo that*. 6. *Disjunctives*, which expreſs a Separation or Diviſion; as, *either*, *or*, *neither*, *nor*, *whether*. 7. When any of theſe or others imply Doubt or Suſpenſion of Opinion, they are called *Dubitatives*. 8. *Exceptives* expreſs ſome Exception or Limitation; as, *unleſs*, *ſave*, *except*, *otherwiſe*, &c.

Q. Are theſe all the Diviſions of this Sort of Particles?

A. No; they are divided into ſeveral other Claſſes, according to their different Significations, which are of no great Importance to a young Scholar.

Q. What is the Uſe of the fourth Sort of Particles, uſually called *Interjections*?

A. They denote ſome ſudden Motion or Paſſion of the Mind, and are independent of any other Word in the Sentence.

Q. Are they not of various Kinds?

A. Yes, ſome are exclamatory, or uſed in Calling, as *ho! ſoho!* Others expreſs Mirth or Joy; as, *ha, ha, he! huzza!* Others Grief; as, *ah! alas! woe is me!* Some again denote Wonder; as, O *ſtrange! indeed!* Others Praiſe; as, *well done!* Some Averſion, Scorn, or Anger; as, *piſh! foh! tuſh!* Some Surprize; as, *mercy on me! hah! ahah!* Some Imprecation; as, *pox on't!* Some Silence and Attention; as, *huſh! hark! whiſt!* Some Wiſhing; as, *Would to God!* Others Deprecation; as, *God forbid!*

PART IV.

Of SENTENCES.

CHAP. I.

Their Definition, Kinds, &c.

Q. WHAT is a SENTENCE?

A. Two Words or more, expreſſing ſome perfect Senſe or Sentiment of the Mind.

Of Words we *Sentences* compoſe,
And theſe our *ſev'ral Thoughts* diſcloſe.

Q. What Words are abſolutely neceſſary to form a Sentence?

A. Each Sentence muſt contain at leaſt one *Affirmation* and a *Name*, of which ſomething is affirmed; as, *Peter lives, God is juſt.*

Q. Are not Sentences diſtinguiſh'd into two Kinds?

A. Yes,

A. Yes, into *Simple* and *Compound*.

Q. Which are *Simple* Sentences?

A. Such as thoſe above-mentioned, in which there is but *one* Name, and *one* Affirmation.

Q. What is a *Compound* Sentence?

A. It is made up of two or more Sentences joined together; as, *life is ſhort*, and *death is certain*.

Q. What is the Buſineſs of the fourth Part of Grammar, upon which we are entering?

A. To lay down Rules for the right Conſtruction or Joining of Words in a Sentence, or Sentences, together.

CHAP. II.

Of the Conſtruction of NAMES.

Q. IN what Part of a Sentence do you place the *Name*, or Word of which any thing is affirmed?

A. Before

A. Before the *Affirmation*; as, *I ſing*, *thou readeſt*, *he loves*, the *clock ſtrikes*, *Chriſt will be our Judge.*

Q. Are there no Exceptions to this Rule?

A. Yes, the Name is put after the Affirmation, 1. When a Queſtion is aſked, as, *Is the ſun up? Does the bell ring?* 2. In commanding; as, *read ye the Bible*, *be not thou negligent.* 3. In a conditional Senſe; as, *had I known that*, *were you to hear all*; that is, *if I had known*, *if you were to hear.* 4. When *there* or *it* comes before the Affirmation; as, *there came a boy*, *it was a ſervant that called.* 5. The Name is placed between two helping Affirmations when they come before a principal one; as, *could he have killed me*, *might they have had the money.* 6. The Name is put between the helping and the principal Affirmation after *nor*, *neither*, *never*, &c. as,

as, *nor could ſhe ſleep, neither did they believe it, never ſhall we ſee him again.* 7. We ſay emphatically, *ſaid I, ſaid he; firſt came the maſter, then followed his ſervants.*

Q. Can nothing elſe but a *Name* be the Subject of an Affirmation?

A. Yes; any Word or Sentence anſwering to the Queſtions, *Who?* or *What?* to which a Name always anſwers: For inſtance, when it is ſaid, *the Lawyer pleads*; aſk but the Queſtion, *Who pleads?* and the Anſwer to it ſhews the Subject of the Affirmation, namely, *the Lawyer.* Sometimes an Affirmation with *to* before it is the Subject of another Affirmation; as, *to ſtudy is profitable:* Which I find by aſking the Queſtion, *What is profitable?* the Anſwer being, *to ſtudy.* So likewiſe a whole Sentence may be the Subject of an Affirmation, that is, the Thing of which

ſome-

ſomething is affirmed; as, *to love play, and neglect inſtruction, is the part of a fooliſh boy.* For aſk the Queſtion, *What is the part of a fooliſh boy?* the Anſwer will be, *to love play and neglect inſtruction.*

Q. Where is the Name placed to which the Action of the *Affirmation* immediately relates or extends?

A. It is placed after the Affirmation; as, *the boy beats the girls, the fire burns the paper.*

Q. What do you call the Name which follows the *Affirmation* in this Manner?

A. As the Name which goes before the Affirmation is called its *Subject*, ſo this which follows it is not improperly called its *Object*; becauſe the Action expreſſed in the *Affirmation* is directed to it and terminated therein. The firſt is alſo called the *Agent*, and the other the *Patient*, as the

the former *acts*, and the latter *receives the Action.*

Q. By what Rule do you know the *Object* of an Affirmation?

A. As the *Subject* anſwers to *who* or *what* before the *Affirmation*, ſo the *Object* anſwers to *whom* or *what* after it; as in the above Inſtances, aſk the Queſtion, *beats whom?* the Anſwer is, *the girls*; *burns what?* the Anſwer is, *the paper.*

Q. Will all *Affirmations* admit of a Name after them?

A. No; when they ſignify *Being* or the *State* of a Perſon or Thing, or even *Action* which terminates in the Subject, Perſon, or Thing acting, and does not extend to any other, a Name cannot be placed after them; as, *I grieve, I rejoice, I ſtand, I ſit, I am ſick, the tree grows*, &c. But ſome of this Sort may be excepted, which will take a Name after them of the ſame

ſame Signification with themſelves; as, *I live a life, I run a race,* &c.

Q. How are theſe Affirmations to be known from thoſe which may be followed by a Name?

A. By their not making Senſe before the Word *it*; for we cannot ſay, *I live* it, *I ſtand* it, *I ſit* it, *&c.* as we may, *I beat* it, *I burn* it, *&c.*

Chap. III.

Of the Conſtruction of Qualities.

Q. HOW are *Qualities* generally placed?

A. Commonly before the *Name* to which they belong; as, *your houſe, a good boy, wicked men.*

Q. When are they placed otherwiſe?

A. Sometimes an Affirmation comes between

between the Name and the Quality; as, *happy is the man*, or *the man is happy*; *righteous are thy ways*, or *thy ways are righteous*. And in Poetry the Quality is often ſet after the Name; as, *Hail, bard divine! O race perfidious!*

Q. When two or more Qualities are joined together, or one Quality with other Words depending upon it, where are they placed?

A. Uſually after the Name; as, *a girl both pretty and good, a man ſkilful in managing his eſtate:* Though we alſo ſay (not quite ſo elegantly) *a pretty and good girl, a ſkilful man in managing his eſtate.*

Q. May not a Name have more Qualities than one joined with it?

A. Yes; for we ſay, *an old man, a good old man, a wiſe good old man*, &c.

Q. Where are the Qualities *a* or *an* and *the* to be placed?

A. They

A. They are generally placed immediately before the Name or another Quality; as, *a woman, an orchard; a virtuous woman, an old orchard; the horſe, the black horſe*, &c.

Q. In what Inſtances are they placed otherwiſe?

A. They are ſometimes placed between another Quality and the Name; as, *many a day, ſo great a gift, how good an example, how ſmall the reward.*

CHAP. IV.

Of the Conſtruction of AFFIRMATIONS.

Q. WHAT is the uſual Place of an *Affirmation* in a Sentence?

A. Its Place may be known by what has been already ſaid concerning the placing of *Names*, whether *Subject* or *Object*.

Q. Is any thing elſe to be regarded in the Conſtruction of Affirmations?

A. Yes; the Affirmation muſt be of the ſame Number and Perſon with its Subject, that is, the Name of which any thing is affirmed; as, *Peter lives, the cocks crow, thou writeſt*; not *Peter live, the cocks crows*, &c.

Q. When two Names of the Singular Number come together, of what Number muſt the Affirmation be?

A. Of the Plural; as, *the man and his wife* are *happy*, not *is* happy.

Q. Will no Name of the Singular Number admit of a Verb in the Plural?

A. Yes; a *collective* Name, or *Name of Number*, that is, one which ſignifies many Particulars, may either have a ſingular or plural Affirmation; as, *the mob* is *unruly*, or *are* unruly; *the family* is *abroad*, or *are* abroad. But Regard muſt be had to Cuſtom in the Uſe of this

this Liberty, which is not always to be taken.

Q. Can two Affirmations be placed together without another Word between them?

A. Very ſeldom, except one of the two be of the nine helping *Affirmations*; for otherwiſe the Particle *to* is generally interpoſed, as, *I love* to *ſtudy*, *he loves* to *play*.

CHAP. V.

Of the Conſtruction of PARTICLES.

Q. WHERE are the firſt Sort of *Particles*, or *Adverbs*, which ſhew the Circumſtances and Manners of Words, uſually placed?

A. They are generally placed after Affirmations, and expreſs their Quality; as, *we live happily*, *he writes admirably*, *Peter ſpoke learnedly*, &c. But

in ſpeaking emphatically or ironically, they are often ſet before the Affirmation; as, *how happily we live, ſo faithfully he performed his promiſe, too well I knew the conſequence.* They are alſo frequently placed between the helping and principal Affirmation; as, *I can hardly ſee, he will certainly return.*

Q. Are they joined with no other Words but Affirmations?

A. Yes, they often belong to and are placed before Qualities; as, *very rich, miſerably poor, extremely beautiful.* But the Conſtruction of this Sort of Particles is not to be learnt ſo well by Rule as Obſervation.

Q. How are the ſecond Sort of Particles, or *Prepoſitions*, generally placed?

A. This Sort, which ſhew the Relation of Words to one another, muſt be placed between the Words whoſe Relation or Dependence they expreſs;

as,

as, *the memorial* of *God's love* to *the ſons* of *men*, from *the beginning* of *the world* to *this day*, *is recorded* with *thankfulneſs* in *the hearts* of *the righteous*.

Q. Where are the third Sort of Particles, called *Conjunctions*, placed in Conſtruction?

A. As they are uſed in joining Words and Sentences together, they muſt be placed between thoſe which they are intended to unite: Some of them likewiſe may begin Clauſes; as, *why*, *if*, *though*, &c.

Q. Where do you place the laſt Sort of Particles, called *Interjections*?

A. As they are uttered ſuddenly to expreſs the Emotions and Paſſions of the Soul, and are independent of any other Words in the Sentence, no certain Place can be aſſigned them, Nature in this Caſe being the beſt Director.

Chap. VI.

Improprieties in Conſtruction neceſſary to be avoided.

Q. IN ſpeaking of perſonal Names [Part iii. Chap. 2.] you ſhewed their Uſe, and that they are expreſſed one Way before an Affirmation or Verb, and another after it. Have you never heard them uſed improperly?

A. Yes, I have. As for Inſtance, it is not unuſual to ſay, ſhe gave both *you* and *I* a Baſket of Fruit; inſtead of *you* and *me*. Or that is a Secret between *you* and *I*; inſtead of between *you* and *me*. On the other hand, it is not unuſual if a Perſon aſks who is there? for another to anſwer, *me*, inſtead of *I*.

Q. Is not *him* alſo ſometimes improperly uſed for *he*, and *her* for *ſhe*?

A. Yes;

A. Yes; as for Example, if it be aſked which of thoſe Gentlemen ſaid ſo? I have heard it anſwered, *him*, for *he*. Which of thoſe Ladies can ſing? it is anſwered, *her*, inſtead of *ſhe*.

Q. Is not *ſhe* alſo ſometimes improperly uſed for *her*?

A. Yes; as for Inſtance, Whom do you ſpeak of? ſometimes it is anſwered *ſhe*, inſtead of *her*.

Q. Pray, how are we to avoid making theſe Miſtakes?

A. By conſidering which of the perſonal Names go before an Affirmation or Verb, and which follow it, as already mentioned. Beſides, even thoſe who are entirely unacquainted with Grammar, may in many Caſes be informed by their Ear, which of theſe Words to chuſe, by only putting the Queſtion with both Words, by which Means they will be ſenſible

which is the proper one. For Inſtance, he gave both *you* and *I* a Baſket of Fruit: Now aſk yourſelf, What did he give *I* a Baſket of Fruit? The Word immediately appears improper, and then you ſay *me*. Who is there? *Me*. What is *me* there? This appears immediately improper, and you ſay *I* am there. Again, Which of thoſe Gentlemen ſaid ſo? *Him*, Did *him* ſay ſo? *&c.*

Q. Are not the Words *us* and *we* alſo ſometimes uſed for each other?

A. Yes; as in the following Inſtance, Which of you came firſt? when you ſay *us* three, inſtead of *we* three.

Q. I think I have frequently heard Miſtakes in forming the Degrees of Compariſon. Can you ſhew me what they are, and teach me how to avoid them?

A. Such Miſtakes are often made, by

by giving double Comparatives and Superlatives: For People ſometimes ſay, *leſſer*, inſtead of *leſs*; *worſer*, inſtead of *worſe*; and *moſt wiſeſt*, where *moſt* is ſuperfluous; at leaſt, if *moſt* be retained, the Termination *eſt* ought to be omitted, for in this Caſe the *wiſeſt* and the *moſt wiſe* are equally proper. Thus Qualities that have in themſelves a ſuperlative Signification, do not properly admit the ſuperlative Form to be added; and we ought never to ſay the *chiefeſt*, but only the *chief*.

Q. Are not Miſtakes frequently made in the Uſe of the Affirmations or Verbs?

A. Miſtakes of this Kind are very common: For we frequently hear People ſay, *we was*, *you was*, and *they was*; inſtead of we *were*, you *were*, and they *were*. You indeed is uſed in addreſſing a ſingle Perſon; but not-

notwithſtanding that, as it is of the plural Number, it requires that the Affirmation joined with it ſhould be of the plural Number too; and thus we never ſay, you *haſt*, you *art*, but you *have*, and you *are*.

Q. What other Miſtakes are made with reſpect to the Uſe of Affirmations?

A. One of the moſt evident is, Peoples uſing ſome of the irregular Verbs, as if they were regular, and ſaying, with the utmoſt Impropriety, I *ſeed*, he *teached*, inſtead of I *ſaw*, he *taught*, and the like. There is another Impropriety, which is leſs obvious indeed, but very improper: This is uſing the paſſed Time of the Verb inſtead of the Participle; and ſaying, I have *wrote*, I have *took*, he has *fell*, they were *ſhook*; for, I have *written*, I have *taken*, he has *fallen*, they were *ſhaken*, &c.

Q. I have obſerved that this Manner of Expreſſion is uſed by very polite People, and deſire you to give me ſome Rule to know when we ought to ſay *wrote*, and when *written*, when *took*, and when *taken*, &c.

A. This is eaſily known; for when we barely mention the paſſed Time, we ſay, I *wrote*, or I *writ*; but if the helping Verbs, *have* or *was*, be put before the Verb, it muſt be expreſſed by the Participle, as he has *written*, it was *written*; ſo we ſay, he *took* it Yeſterday; I have *taken* it this Morning; he has *fallen* down; the Houſe was *ſhaken* by the Wind.

Q. Are not ſome Words uſed in Converſation that are not properly *Engliſh*, and others, which, though very proper, are uſed improperly?

A. I have obſerved many Inſtances of both Kinds, uſed not only by the Vulgar, but by People who have

have had a pretty good Education. Thus I have heard People ſay, *yourn* for *yours*, and *theirn*, *theirs*. If a Perſon aſks, Whoſe Snuff-box this is? it is anſwered, *yourn*, inſtead of *yours*: Or, whoſe Books are thoſe? they are *theirn*, inſtead of *theirs*.

Q. Can you give me ſome Examples of good Words uſed improperly?

A. Yes; *of* is ſometimes uſed inſtead of *on*, and *on* for *of*. Thus if it be aſked, What Day in the Week do you go into the Country? You ſhould ſay, *on* a Saturday, and not *of* a Saturday. And People ſay, I have too much *on't*, inſtead of too much *of it*.

Eminent, which ſignifies high and exalted, is often uſed for *imminent*, which ſignifies impending. Thus People often ſay, that upon ſuch an Occaſion they were in *eminent*, inſtead of *imminent* Danger.

Ingenious, which ſignifies ſkilful, poſ-

poſſeſſed of Genius, is often uſed for *ingenuous*, by which is meant frank, open and ſincere. Thus a Perſon is ſaid to have an honeſt *ingenious* Mind, inſtead of an honeſt *ingenuous* Mind.

Nothing is more common than to hear the Word *learn* uſed for *teach*; but you ſhould always ſay, that your Maſter *teaches* you to dance, and not *learns* you to dance.

Prebend is ſometimes uſed for *Prebendary*, and *Prebendary* for *Prebend*. But it ſhould be remembered that *Prebend* is the Office, and *Prebendary* the Man.

SUPPLEMENT

To the foregoing

GRAMMAR.

CHAP. I.

Of QUANTITY *and* ACCENT.

Q. WHAT general Rule is to be obſerved in the pronouncing of Words and Syllables?

A. Every Syllable muſt be ſounded according to its proper *Quantity*, and every Word of two or more Syllables muſt have its proper *Accent*.

Q. What is Quantity?

A. The

A. The Diſtinction of Syllables into *long* and *ſhort*.

Q. How are long and ſhort Syllables diſtinguiſhed?

A. The Rules for this Diſtinction, having been already given in treating of the Pronunciation of the Vowels, need not here be repeated: But let it be obſerved, that though in reading *Verſe*, the Accent muſt be laid on the ſame Syllables as in *Proſe*, and the Words pronounced in the ſame Manner; yet a Syllable in Verſe is called *long* or *ſhort*, not according to the *long* or *ſhort Vowel*, but according to the *Accent*.

Q. What is meant by *Accent*?

A. That particular Streſs or Force of Sound which the Voice lays upon any Syllable, whether it be long or ſhort, as upon *ró* in *ró-wer*, or *háp* in *háp-py*.

Q. Then the Accent is not always placed on a *long* Syllable?

A. It

A. It is laid much more frequently on a long Syllable, than on a ſhort one, but not always.

Q. Is the Accent always upon the ſame Syllable in the ſame Words?

A. It is generally ſo, but there are ſome Exceptions; for the ſame Word, when it is an *Affirmation*, has the Accent upon the laſt Syllable, as; to *convért*, to *rebél*, to *recórd*; but when it is a *Name*, it is accented on the firſt, as a *cónvert*, a *rébel*, a *récord*.

Q. Are Compound and Derivative Words accented like their Primitives?

A. Commonly, but not always; for in *máker*, the Accent is ſtrong on the firſt Syllable, which in *ſhóe-maker* is loſt. So *confér*, *prefér*, &c. have the Accent on the laſt Syllable, but *cónference*, *préference*, &c. on the firſt.

Q. Have any Words more Accents than one?

A. Yes,

A. Yes, ſome long ones have *two*; as, *ómnipréſent*, *úniverſal*, *fámiliárity*, *júſtificátion*; and ſome three, as *tránſubſtántiátion*; but then the laſt is commonly the ſtrongeſt.

Q. Are there any certain Rules for placing the Accent on Words of ſeveral Syllables?

A. No, that muſt be determined by Cuſtom, but it is worth obſerving, that in our Language the Accent is generally removed as far as conveniently may be from the laſt Syllable.

Q. Have you no particular Remarks to add to this general Obſervation?

A. Yes, 1. That in Words of two Syllables, which are both ſhort or both long, the Accent is uſually laid on the firſt, as in *háppy*, *prívate*, &c. 2. If the firſt Syllable only be long, the Accent is generally laid upon it. 3. When the Accent is laid upon the laſt Syllable, the Word is commonly a Sort of Com-

pound; as, *divért*, *prevént*, *retúrn*, &c, 4. In Words of three or more Syllables, the Accent is ſeldom laid on the two laſt, but often on the firſt or ſecond; as in *témperance*, *cóntroverſy*, *abóminable*.—But after all the Rules that can be given, proper Tables or Catalogues of Words will be the beſt Help to Children in this Particular.

CHAP. II.

Of the NOTES *and* POINTS *made uſe of in* WRITING *and* PRINTING.

Q. AFTER theſe Rules for pronouncing ſingle Words, what Directions have you for *Reading?*

A. Before we begin with *Reading*, it will be proper to take Notice of ſeveral Sorts of Points and Marks that are uſed in Writing and Printing.

Q. Which are they?

A. The firſt are the Stops of the Voice, called,

1. *Com-*

1. *Comma* , 3. *Colon* :
2. *Semicolon* ; 4. *Period* .

Q. What is the Uſe of theſe Points or Stops?

A. They are intended not only to give a proper Time for Breathing, but to avoid Obſcurity and Confuſion of the Senſe in the joining Words together in a Sentence.

Q. What Pauſe does each of theſe Marks require?

A. The *Comma* divides the leſſer Parts of a Sentence, and ſtops the Reader's Voice till he can tell *One*. The *Semicolon* divides the greater Parts of a Sentence, at which the Reader muſt pauſe till he can tell *Two*. The *Colon* is generally uſed when the Senſe, not the Sentence, is complete; and requires us to pauſe till we can tell *Three*. The *Period*, or *Full-Point*, is put when the Senſe is fully ended; and requires a Pauſe till we can tell

Four.— But let it be noted, that the *Colon* and *Semicolon* are often uſed for each other, eſpecially in our Bibles.

Q. What other Marks are to be obſerved?

A. There are two which may be term'd *Notes of Affection*, the one uſed in aſking a Queſtion, called an *Interrogation*, and mark'd thus,? The other is uſed when we *admire*, *wiſh*, &c. and is uſually called an *Exclamation* or *Admiration*, being marked thus, ! Each of theſe require almoſt as long a Pauſe after it as a Period.

Q. What other Marks are to be met with in Reading?

A. Chiefly the twelve following:

1. *Apoſtrophe*	'	7. *Section*	§
2. *Hyphen*	-	8. *Ellipſis*	—
3. *Parentheſis*	()	9. *Index*	☞
4. *Brackets*	[]	10. *Aſteriſk*	*
5. *Paragraph*	¶	11. *Obeliſk*	†
6. *Quotation*	“	12. *Caret*	ʌ

Q. What

Q. What is the Uſe of each of theſe Marks?

A. 1. An *Apoſtrophe* is ſet over a Word where ſome Letter is left out; as, *'tis*, for *it is*; *tho'*, for *though*; *lov'd*, for *loved*. 2. An *Hyphen* joins Syllables together, and ſometimes Words which make a Compound, as *apple-pye*, *cheeſe-cake*, &c. 3. A *Parentheſis* includes ſomething not neceſſary to the Senſe, but brought in to explain or illuſtrate it; as, *I know that in me (that is, in my Fleſh) dwelleth no good thing*. 4. *Brackets*, or *Crotchets*, include a Word or Words that are mention'd as the very Matter of Diſcourſe; as, *the little Word* [man] *makes a great noiſe in the world*. They are alſo uſed to incloſe Part of a Sentence cited from another Author; ſometimes what is to be explained, and ſometimes the Explication itſelf. But *Brackets* and *Parentheſis* are often uſed for one another

without Diſtinction. 5. The *Paragraph* is a Mark chiefly uſed in the Bible, and denotes the Beginning of ſome new Matter or Subject. 6. The *Quotation*, or double Comma inverted, is uſed to diſtinguiſh what is cited from an Author in his own Words. 7. A *Section* ſhews the Diviſion of a Chapter, *&c.* and is uſed for the ſame Purpoſe in common Books as the *Paragraph* is in the *Bible*. 8. The *Ellipſis* is uſed when Part of a Word or Sentence is omitted; as, K—g for *King*. 9. The *Index* denotes that the Paſſage which it points to is very remarkable. 10. The *Aſteriſk*, or *Aſteriſm*, generally refers to ſome Remark in the Margin, or at the Bottom of the Page: When ſeveral of them ſtand together, they imply that ſome Part of an Author is loſt, or too immodeſt to be read. 11. The *Obeliſk*, or *Dagger*, and alſo parallel Lines marked thus ||, are uſed

to

to refer to ſomething in the Margin.

12. The *Caret* is made uſe of in Writing (not in Printing) to ſhew the Omiſſion of a Word or Letter, and the Place where it ought to come in;

early
as, *a good boy riſes* ∧ *in the morning.*

Q. Can you mention no other Marks that are frequently uſed?

A. It may not be amiſs to mention thoſe crooked Lines called *Braces*, the Deſign whereof is to couple two or more Words or Lines together, that have a Relation to one Thing; as,

The Vowel *a* has { a long / a ſhort / a broad } Sound.

A Brace is alſo uſed in Poetry, when three Lines have the ſame Rhyme or Ending.

Q. Have you any thing more to add upon this Head?

A. There

A. There are ſome other Marks that relate to ſingle Words, the Uſe of which ought likewiſe to be known.

Q. Which are they?

A. They are, 1. A *Dialyſis*, or *Diaereſis*, placed over Vowels, to ſhew they muſt be pronounced in diſtinct Syllables; as in *Raphaël*, *Ephraïm*, &c. 2. A *Circumflex* ^, which is ſet over a Vowel to denote a long and grave Sound; as in *Euphrâtes*. 3. An *Accent*, marked thus ', to ſhew where the Streſs of the Voice muſt be placed; as in *dĭligence*, *neglĕct*, &c. And ſometimes a double Accent is uſed, to ſhew that the following Conſonant muſt be pronounced double; as in *bănniſh*, *hŏmage*. 4. To theſe we may add the *Long* ¯, and *Short* ˘, which denote the Quantity of the Syllable over which they are placed; as in the Word *wātĕr*.

CHAP.

CHAP. III.

Rules for READING, *and particularly of the* EMPHASIS *belonging to ſome ſpecial Word or Words in a Sentence.*

Q. WHAT are your Directions for reading well?

A. 1. Take pains to acquire a perfect Knowledge of the Sounds of all the Letters in general. 2. Do not gueſs at a Word at firſt Sight, if you are not well acquainted with it, leſt you get a Habit of reading falſely. 3. Pronounce every Word clearly and diſtinctly. 4. Let the Tone of your Voice in reading be the ſame as in ſpeaking. 5. Do not read in a hurry, for fear of learning to ſtammer. 6. Read ſo loud as to be heard by thoſe about you, but not louder. 7. Obſerve your Pauſes well, and never make any where the Senſe will admit

admit of none. 8. Humour your Voice a little according to the Subject. 9. Attend to those who read well, and endeavour to imitate their Pronunciation. 10. Read often before good Judges, and be thankful when they correct you. 11. Consider well the Place of the *Emphasis* in a Sentence, and pronounce it accordingly.

Q. What do you mean by *Emphasis?*

A. The Stress or Force of Voice that is laid on some particular Word or Words in a Sentence, whereby the Meaning and Beauty of the Whole may best appear. This, with respect to Sentences, is the same as *Accent* with regard to Syllables.

Q. Must not the Emphasis be placed upon the accented Syllable of a Word?

A. Yes, generally; but if there be a particular Opposition between two Words

Words in a Sentence, whereof one differs from the other but in part, the Accent is ſometimes removed from its common Place, as in the following Inſtance; *the ſun ſhines upon the* júſt *and upon the* únjuſt. Here the Streſs of the Voice is laid upon the firſt Syllable in *únjuſt*, becauſe it is oppoſed to *juſt* in the ſame Sentence; but without ſuch an Oppoſition, the Accent would lie on its uſual Place, that is, on the laſt Syllable; as, *we muſt not imitate* the unjúſt *practices of others.*

Q. How ſhall I know the emphatical Word in a Sentence?

A. The great and general Rule for this, is, *to conſider the chief Deſign of the Whole:* But particular Directions cannot eaſily be given; except that when Words are evidently oppoſed to one another in a Sentence, they are *emphatical*; and ſo is oftentimes the Word which aſks a Queſtion,

tion, as *who*, *what*, *when*, &c. but not always.

Q. Muſt the Emphaſis always be placed upon the ſame Words in the ſame Sentence?

A. No, it muſt be varied (as has been juſt hinted (according to the principal Meaning of the Speaker. For Inſtance: Suppoſe I enquire, *Did my father walk abroad yeſterday?* If I lay the Emphaſis on the Word *father*, it is plain I want to know whether it was *he* or *ſomebody elſe:* If I place the Emphaſis on *walk*, the Perſon I ſpeak to is ſenſible I would be informed whether he went *on foot* or *on horſe-back*, &c. But if I lay the Streſs of my Voice on the Word *yeſterday*, it denotes that I am ſatisfied my father did go abroad, and that he went on foot, though I want to know the particular Time, whether it was *yeſterday*, or ſome Day before.

CHAP.

CHAP. IV.

Inſtructions for reading VERSE.

Q. ARE there not two Ways of writing on any Subject?

A. Yes; in *Proſe*, and in *Verſe*.

Q. What is Proſe?

A. The uſual Method of writing, without any Confinement, to a certain Number of Syllables, or ranging the Words in any peculiar Form; which, on the contrary, Verſe requires.

Q. How muſt the Words be ranged in Verſe?

A. So as that the Accents may naturally fall on ſuch peculiar Syllables as make a Sort of Harmony to the Ear; and this is called *Metre*, that is, *Meaſure*.

Q. Is nothing more than *Metre* required in *Engliſh* Verſe?

A. *Rhyme*

A. *Rhyme* is generally added; that is, two or more Lines, near to each other, are made to end with the ſame or the like Sound; but this is not abſolutely neceſſary.

Q. What is that Sort of Verſe called which has no Rhyme?

A. *Blank* Verſe.

Q. How are the Words generally diſpoſed in Metre?

A. So as that the Accent may fall on every *ſecond*, *fourth*, and *ſixth* Syllable; and on the *eighth*, *tenth*, and *twelfth* alſo, if the Lines are ſo long. The following Verſe of ten Syllables may ſerve for an Example:

The mónarch ſpóke, and ſtraít a múrmur roſe.

But our Poetry allows of great and frequent Variation from this Rule, eſpecially in the firſt and ſecond Syllables of the Line; as in the Verſe which

which rhymes with the former, where the Accent is upon the firſt Syllable:

Loúd as the ſúrges whén the témpeſt
blów's.

Q. What Kinds of Metre vary moſt from this Rule?

A. There are two Sorts; one of them when the Line contains but ſeven Syllables, and the Accent lies on the *firſt*, *third*, *fifth*, and *ſeventh*; as in the following:

Coúld we, whích we néver cán,
Strétch our líves beyónd their ſpán,
Beaúty líke a ſhádow flíes,
Ánd our youth befóre us díes.

The other Sort has a haſty Sound, and requires an Accent on *every third* Syllable; as for Example:

'Tis the voíce of the ſlúggard; I héar
him complaín,
You have wák'd me too ſoón, I muſt
ſlúmber agaín,

Q. What

Q. What is your general Rule for reading Verſe?

A. To pronounce it juſt as if it were Proſe, obſerving the Stops with great Exactneſs, and giving each Word and Syllable its due and natural Accent; but with theſe two Reſtrictions. 1. Though there be no Stop at the End of a Line, make a ſmall Pauſe (leſs than after a Comma) before you begin the next. 2. If any Word in the Line has two Sounds, give it that which is moſt ſuitable to the Rhyme and Metre. To favour the Metre, for Inſtance, the Word *glittering* muſt ſometimes be pronounced as three Syllables, and ſometimes as two, *glitt'ring*: And upon the ſame Account, the Word *avenue* may have the Accent either upon the firſt Syllable or the ſecond; *ávenue* or *avénue*. So to favour the Rhyme, the Word *flattery* at the End of a Line muſt be ſome-

ſometimes ſounded as if it were written *ſtatteree*, and ſometimes as if it ended in *i*, ſo as it may beſt chime with the foregoing Verſe.

CHAP. V.

Of the different Letters uſed in printed Books, and particularly of the Uſe of the CAPITALS.

Q. WHAT are the Names of the ſeveral Sorts of Letters we uſually meet with in printed Books?

A. The round, full, and upright Print is called *Roman:* The long, leaning, narrow Letters, are called *Italic* or *Italian*; and the ancient *black* Character is called *Engliſh*. Take this Specimen of each:

Rom. *Ital.* *Eng.*
Angel. *Angel.* Angel.

Q. What is the Uſe of each Character?

A. The *old Engliſh* is ſeldom uſed now-a-days, except in Acts of Parliament, Proclamations, *&c.* The *Roman* is chiefly in vogue for printing Books and Pamphlets, the *Italic* being here and there intermixed for the ſake of diſtinguiſhing proper Names, the Titles or Arguments of Chapters, Examples to Rules laid down, Words of any foreign Language, Texts of Scripture or Citations from other Authors, Speeches or Sayings of any Perſon, emphatical Words, and whatever is moſt ſignificant and remarkable.

Q. What is the Uſe of the *great Letters?*

A. 1. A *Capital*, or *great Letter*, begins every Name of the Supreme Being; as, *God*, *Lord*, the *Almighty*, *Father*, *Son*, *Spirit*, &c. 2. All proper Names, whether of Men or Things, and Titles of Diſtinction, as *King*, *Queen*, *Knight*, *Eſquire*, &c. muſt alſo begin

begin with a Capital. 3. So muſt every Book, Chapter, Verſe, Paragraph, and Sentence after a Period. 4. A Saying, or Citation from an Author, and every Line of a Poem, ought to begin with a great Letter. 5. *I* and *O*, when ſingle, muſt be Capitals. 6. Any Words, eſpecially Names or Subſtantives, if they be emphatical, may begin with a Capital; but the common Practice, of beginning every Subſtantive with a great Letter, is not to be commended.

Q. Are Capitals uſed for no other Purpoſes?

A. Yes; they are frequently uſed for *Ornament*, as in the Titles of Books; and alſo to expreſs *Numbers*, and in *Abbreviations*, as will be ſeen in the following Chapter.

CHAP. VI.

SECT. I. *Some common* ABBREVIATIONS *or* CONTRACTIONS, *wherein* LETTERS *ſtand for* WORDS.

A. *or* An. *for* Anſwer.
A. B. *or* B. A. Batchelor of Arts.
A. D. *Anno Domini*, in the Year of our Lord.
A. M. *or* M. A. Maſter of Arts.
A. M. *Anno Mundi*, in the Year of the World.
B. D. Batchelor of Divinity.
B. V. M. Bleſſed Virgin *Mary*.
C. C. C. *Corpus Chriſti* College.
Cent. *Centum*, an Hundred.
D. D. Doctor of Divinity.
Dr. Doctor, *or* Debtor.
Dit. *or* d°. *Ditto*, the ſame.
E. g. *or* ex. gr. *Exempli gratiâ*, for Example.

Eſq;

Eſq; Eſquire.
F. R. S. Fellow of the Royal Society.
G. R. *Georgius Rex*, King *George*.
Id. *idem*, the ſame.
Ib. *ibidem*, in the ſame Place.
i. e. *id eſt*, that is.
I. H. S. *Jeſus*, the three firſt *Greek* Letters of his Name.
J. D. *Juris Doctor*, Doctor of the Law.
Kt. Knight.
L. C. J. Lord Chief Juſtice.
L L. D. *Legum Doctor*, Doctor of Laws.
M. A. Maſter of Arts.
M. D. *Medicinae Doctor*, Doctor of Phyſick.
MS. Manuſcript.
M. S. *Memoriae Sacrum*, ſacred to the Memory.
MSS. Manuſcripts.
N. B. *Nota bene*, Mark well.
N. S. New Style.

O. S. Old Style.
Pen. *or* penult. the laſt but one.
Per Cent. by the Hundred.
P. S. *Poſt Scriptum*, Poſtſcript, after written.
Q. Queſtion, *or* Queen.
q. d. *quaſi dicat* or *dicas*, as much as to ſay.
R. *Rex*, King; or *Regina*, Queen.
Rev. Reverend.
Rt. Right.
S. *or* St. Saint.
S. T. P. *Sacrae Theologiae Profeſſor*, Profeſſor of Divinity.
V. *Vide*, See.
V. D. M. *Verbi Dei Miniſter*, Miniſter of the Word of God.
v. g. *Verbi gratiâ*, for Example.
viz. *videlicet*, to wit, namely.
Ult. *ultimus*, the laſt.
&, *et*, and.
&c. *et caetera*, and the reſt, and ſo forth.

There

There are many other Contractions that are uſed both in Print and Writing, moſt of which may be reduced to the following Heads.

1. Titles and Characters of Men; as, *Abp.* Archbiſhop, *Capt.* Captain, *Gent.* Gentleman, *Philomath.* Philomathematicus, a Lover of the Mathematicks.

2. Proper Names of Perſons and Places; as, *Geo.* George, *Wm.* William, *Lond.* London.

3. Books of the Bible; as, *Gen.* Geneſis, *Ex.* Exodus, *&c.*

4. Names of Months; as, *Jan.* January, *Sept.* September, *&c.*

5. Names of Winds; as, *E.* Eaſt, *W.* Weſt, *N.* North, *S.* South, *N.N.E.* North-north-eaſt, *&c.*

6. Parts of Books; as, *Ch.* or *Chap.* Chapter, *Sect.* Section, *pag.* or *p.* Page, *l.* Line, *v.* Verſe, *Ep.* Epiſtle, *Obſ.* Obſervation, *Sol.* Solution, *&c.*

Sect. II. *Of* Numbers *and* Figures.

Numbers are uſually expreſſed either by theſe Seven *Roman* Capitals, I. V. X. L. C. D. M. which are called *Numerals*; or by the Characters, 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and o, which is a *Cypher*.

Their Signification.

I. One.	1. One.
V. Five.	2. Two.
X. Ten.	3. Three.
L. Fifty.	4. Four.
C. One Hundred.	5. Five.
D. Five Hundred.	6. Six.
M. A Thouſand.	7. Seven.
	8. Eight.
	9. Nine.
	o. Nothing.

Obſerve,

Obſerve, That if a leſs *Numeral* ſtand before a greater, it takes away from the greater ſo many as the leſſer ſtands for, and adds ſo many when placed after a greater: As in the following Examples;

IV. Four. V. Five. VI. Six.
IX. Nine. X. Ten. XI. Eleven.
XL. Forty. L. Fifty. LX. Sixty.
XC. Ninety. C. Hundred. CX. Hundred [and ten.

Obſerve alſo, That *Cyphers* at the right Hand of Figures increaſe their Value in a tenfold Proportion, that is, from Units to Tens, from Tens to Hundreds, from Hundreds to Thouſands, *&c.* as, 1 *One*, 10 *Ten*, 100 *a Hundred*, 1000 *a Thouſand:* But at the left Hand they ſignify nothing at all; for 01, 001, 0001, are but *One*, the Figure being of no more Value than if it ſtood alone.— And it is to be noted, that a Figure at every

every Remove from the right Hand has its Value increaſed in the ſame Proportion; as 6 *Six*; 64 *Sixty-four*; 642 *Six hundred and forty-two.*

From the following *Table* of *Numerals* and *Figures*, the reſt may eaſily be learnt:

I. One	1
II. Two	2
III. Three	3
IV. Four	4
V. Five	5
VI. Six	6
VII. Seven	7
VIII. Eight	8
IX. Nine	9
X. Ten	10
XI. Eleven	11
XII. Twelve	12
XIII. Thirteen	13
XIV. Fourteen	14
XV. Fifteen	15
XVI. Sixteen	16

XVII. Seventeen	17
XVIII. Eighteen	18
XIX. Nineteen	19
XX. Twenty	20
XXX. Thirty	30
XL. Forty	40
L. Fifty	50
LX. Sixty	60
LXX. Seventy	70
LXXX. Eighty	80
XC. Ninety	90
C. One Hundred	100
CC. Two Hundred	200
CCC. Three Hundred	300
CCCC. Four Hundred	400
D or IↃ. Five Hundred	500
DC or IↃC. Six Hundred	600
DCC or IↃCC. Seven Hundred	700
DCCC or IↃCCC. Eight Hundred	800
DCCCC or IↃCCCC. Nine Hundred	900
M or CIↃ. One Thouſand	1000
MDCCLXIX. One Thouſand Seven Hundred and Sixty-nine	1769

N. B.

N. B. Fractions or Parts of a Thing are expreſſed by Figures ſet over one another with a Daſh between; as, $\frac{1}{2}$ *one half*, $\frac{1}{3}$ *one third Part*, $\frac{1}{4}$ *one quarter*, $\frac{3}{4}$ *three quarters*, &c.

The END.

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